

# AUTOHARP QUARTERLY.

Summer 2008 • Volume 20 Number 4 • Seven Dollars

Your Connection to the Autoharp Community Since 1988



College shirts and haircuts and brown sleeveless sweaters in evidence as the Highwaymen pose for their LP sleeve photograph.

Steve Trott is seen at back right with his black "A" model, which looks in good tuning on the photograph.

Read more of Mike Fenton's trip down memory lane and the autoharps he found there.

## IN THIS ISSUE:

**Evan Mathieson** is introduced as our Picker's Portrait

The 2008 Inductees into the Autoharp Hall of Fame

**Ron Bean** reviews a book about our brains & music

**Lucille Reilly** teaches us a Scottish/Norwegian dance tune

**Linda Huber** arranges three French bourees for the autoharp

**Bud & Karla** give us a chromatic arrangement for *Bill Bailey*

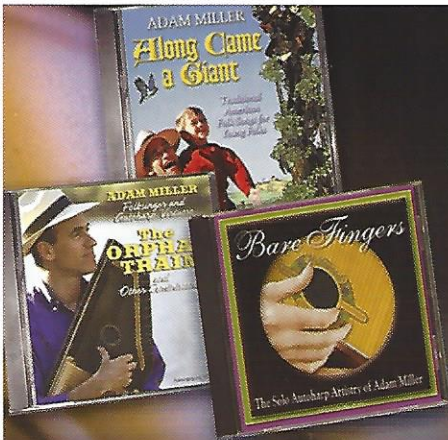
**Verla & Kathleen** have a *Pig In a Pen* for the young folks

*Mississippi Sawyer* is **Mike Herr's** jammin' tune

**Eileen Roys** uses *We Plow the Field* as the Sacred 'Harp selection

**Ann Norris** shows us how to use diminished chords in her Interaction lesson

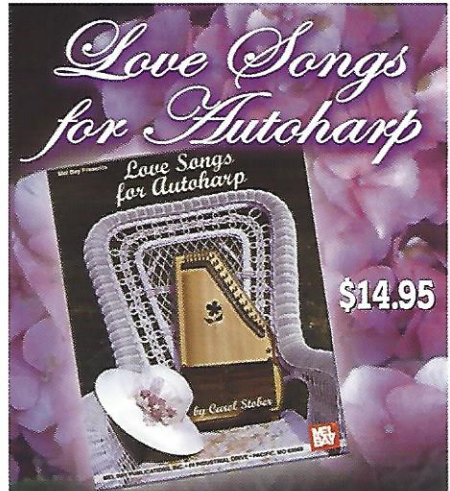
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— Adam Miller

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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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**Photo courtesy:** Mike Fenton

*Autoharp Quarterly*<sup>®</sup> 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

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New Manchester, WV 26056

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ISSN 1071-1619

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**Printed by:**

Sutherland Companies, Montezuma, Iowa



## From the Editor



As is sometimes the case, we have some bad news and we have some good news. The bad news: we have accepted with regret Lyman "Bud" Taylor's departure from the Colorfully Chromatic feature. Bud has served us well and we appreciate his contributions to AQ. I am sure he will continue to be a frequent contributor to the Cyberpluckers listserve. This issue contains Bud's last contribution to Colorfully Chromatic. The good news: Pete Daigle will be joining Karla and I know they will make a great team.

We still need a volunteer to take charge of the Interaction column. It entails having someone produce an Interaction for each issue. If you are interested, contact me by email, postal mail, phone or fax. (Or ring my doorbell.)

Since the price of gasoline is still high, it is even more important for those of us who are able to attend the many festivals available, to report on them so others may enjoy them too, if only vicariously. As in many other aspects of life, it is important to share.

Among the other notable (and noteworthy) attendees at the Mountain Laurel Autoharp Gathering this year was Martin Zak. Martin is from the Czech Republic and proved to be both entertaining and interesting. We will have a feature on Martin in the November issue. Meanwhile we have copies of two of his recordings, which although there is autoharp on only one of them, are very enjoyable musical treats. Martin and Patsy Stoneman really "hit it off."

In this issue, we are bringing back a column that appeared from time to time a few years ago. It is called "I'll Buy That," and features autoharp-related items that our readers have found useful and they want to share the specifics with their fellow autoharpers. This time, Lucille Reilly shares her experience with Perfect Touch picks. Actually, Bob

## Music in this issue

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Grappel's article on the Humistat would have fallen into that category had I thought of it at the time. So if you have such an item to tell us about, by all means let us know.

Our apologies for the lateness of this issue. As some of you know, our house was struck by lightning in July and it caused a lot of damage. Although we have lightning rods on the house and surge protectors on all the electronic equipment, we still lost quite a bit of that equipment including a computer, a router, 4 telephones, a fax machine (I just realized this one), a battery back-up, a garage door opener and who knows what else. And I almost forgot, it got me, too. I am susceptible to these things. The computer we lost was Jack's favorite one – an old Compaq that was running Windows 98 with a DOS operating system that he had not gotten completely weaned away from. He loved that old thing. We are both glad it did not damage my iMac nor my Dell or there would not be any AQ this time. Nevertheless, we have been busy little bees as I am in the process of upgrading both the memory and the operating system in my iMac. That is a chore! Especially when your mind does not grab hold of technical stuff as fast as it once did. But, with help from my friends ...

Mary Ann

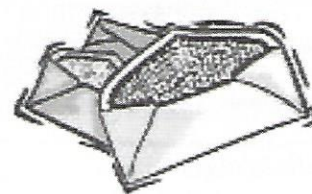
Make

Music a part

of your

day ...

EVERY day!



# Events

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## AUGUST

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◆ **Podunk Bluegrass Festival;** July 31- August 3; **East Hartford, CT;** Autoharp workshop on Friday, August 1 at 2pm presented by Henry Simpatico; Info: [vthenry@sover.net](mailto:vthenry@sover.net).

◆ **World Music & Dance Camp;** August 1 -9; Lark Camp. **Mendocino, CA;** wide variety of instruments and musical tastes; Info: [www.larkcamp.com](http://www.larkcamp.com).

◆ **Heart of the Alleghenies Folk Music Festival;** August 8 - 10; University of Pittsburgh at **Bradford, PA;** sponsored by the Allegheny Dulcimer Group; Info: [www.hotafest.org](http://www.hotafest.org) or <http://alleghenydulcimers.com/festival.html> or 716-676-2260.

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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; stage performances by Adam Miller, Roz Brown, Julie Davis; 8+ free workshops sponsored by *AQ*; Autoharp Bash to celebrate contest participants; jamming at the Autoharp Junction in the campground; Info: [www.wvfest.com](http://www.wvfest.com) or [hq@wvfest.com](mailto:hq@wvfest.com) or 620-221-3250.

◆ **Folk O'Bourg; Normandy, France;** September 20 - 22; Nadine White will lead a meeting of autoharp players; 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; United Methodist Church, **Sumner, IL;** autoharp workshop with Marilyn Barrett; Registration \$10; Info: 618-936-9038 (Jennifer) or 618-943-5610 (Jerry) or [jerrypacholski@verizon.net](mailto:jerrypacholski@verizon.net).

### September 26 & 27 in Silsbee, TX

Glenn Flesher reports that the 7th edition of the Southwest Texas Dulcimer Festival will be held on September 26 and 27 at the First Baptist Church in Silsbee, Texas. (20 miles north of Beaumont.) Lots of jamming and lots of workshops. Plus concerts on Friday and Saturday nights. Featured performers and instructors include Charles Whitmer and Glenn Flesher teaching autoharp classes along with other top-notch instructors teaching guitar, mandolin, hammer and mountain dulcimer and squeeze box (concertina). For additional info, contact Butch Suitt at 409-385-8977 or [bsuitt2@juno.com](mailto:bsuitt2@juno.com). Stop by and join the fun if you are in the area.

### Mini-Mt. Laurel Concert Series

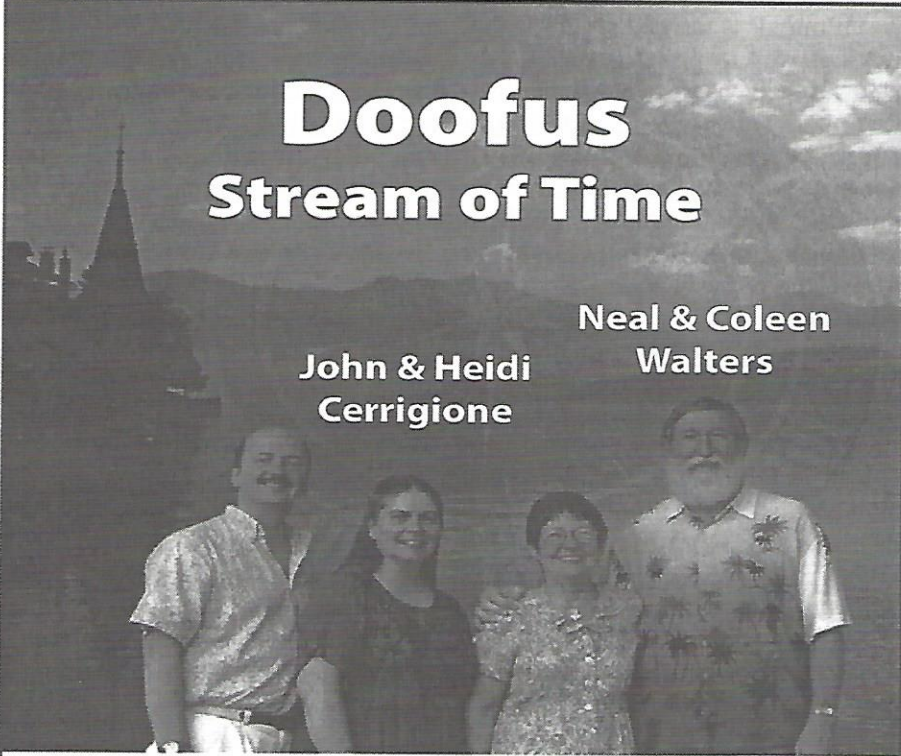
Each weekend features a Friday evening (7:30pm) concert at the Evangelical Lutheran Church in Reedsville, PA; a 1-4pm workshop on Saturday at the Orthey Instrument shop in Newport, PA; supper at a local restaurant and an evening concert at the Highland Presbyterian Church in Newport.

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

**January 2-3, 2009:** Ivan Stiles

**April 3-4, 2009:** DOOFUS

More dates in our November issue or on our website in September.



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# Harper's at Large...

*Reports from across the country and around the world*

## **Ozark Folk Center Classes** Mountain View, AR **Reporting: Kathe Altazan**

Four members of the Ozark Autoharp Association attended the classes taught at Ozark Folk Center June 9 - 12, 2008. Two of the members attended classes taught by Valta Sexton while two had classes taught by Drew Smith. Alex Usher taught new player classes.

I attended the class taught by Drew Smith, who drove from New Jersey, was a former advertising agency creative director, motorcyclist, winner of national autoharp competitions and is 79 years young.

If our class learned anything this week it was to practice scales. My tada moment came when I realized that many songs are just notes from one scale. It will follow that to play a song, if your head has heard a note in the scale, your fingers will go there to find the note. It's the "Sound of Music" do re mi fa so la ti do a deer principle!

The class was based on the I, IV, V method of playing which has all the notes of the scale progression. In order, the chords of any scale are I, V, I, IV, I, IV, V, I. Strum a chord slowly. Listen to the notes. Can you hear the 1st, 3rd and 5th note of the scale? Your V chord will give you the 2nd and 7th note in the scale. The IV chord will give you the 4th and 6th notes of the scale. For a challenge, practice your scales starting on different notes, i.e. the 3rd note of the scale, since not every song starts on the "one" note of the scale.

For accompaniment playing, the class was taught a metronomic low high, low high strum or low high high. We then added 1/8 note back scratches on the 3 4 beats or the 2 3 beats. Since the autoharp doesn't require you to learn finger positions for

chords, we spent the rest of the time learning formulas for which chords to use.

We learned:

- when to use the 7th chords
- use of the II chord
- the flatted 7th chord
- chords to play in minor songs
  - Im, IVm and V7
- some modal tunes - which on the autoharp can mean holding 2 chord bars down at the same time.

For our class recital, after 4 days of 3 sessions each, we chose to play *Frere Jacques* in a round. A simple tune, but it was the first time I have performed playing by ear, without sheet music in front of me. So it was an accomplishment that I can build an entire repertoire around, practicing Drew Smith's formulas for playing chromatic autoharp by ear. I keep reminding myself that I am "playing" and enjoy having as much fun as possible with my music.

Thank you Drew Smith, Alex Usher and Valta Sexton for your time and talent!

## **Chattanooga Dulcimer Festival** Chattanooga, TN **Reporting: Susie Miller**

I attended this festival and took two days worth of autoharp classes from Will Smith. This was my first festival and my first autoharp workshops. (I took this instrument up right before Christmas '07.)

I would like to say I really enjoyed the classes, learned a lot in a hurry and don't know how much I will retain. (I'm old.)

I am looking forward to next year's festival (right here in my backyard). And am now going to surf for more classes close to Chattanooga.

Thanks Dulcimer Festers and Will Smith!!!!

## **Fiddlers Grove** Union Grove, NC **Reporting: Kathie Hollandsworth** Christiansburg, VA

(from the Cyberpluckers list serve)

Hello all. Just back from a beautiful weekend at the Fiddlers Grove festival in Union Grove, North Carolina. We have been going for about 22 years, and our kids grew up there. In fact, they still like to go! A pleasant setting with plenty of shade and a very open atmosphere.

I was expecting to see some of the "regular" autoharpers there, but was pleasantly surprised when Craig Harrel drove up with his wife and mother, who lives in Tennessee, and hollered at me out of his car window. So Texas was represented, too!!

There seemed to be a nice representation of autoharpers there, centered at Mary Umbarger's camper, with the likes of Carole Outwater, Doug Pratt, Christine Olson, Michael Poole, Steve Brown, and of course Craig hanging out, with others I'm probably missing. Christine led the AH workshop Saturday morning. John H. had to work ALL DAY on Saturday so he didn't make the 1:45 drive down and really missed being there. I missed seeing the AH contest, having to be standing in line for the bass fiddle competition, but I do know that Craig Harrel was the champion, Mary Umbarger 1st runner up and Doug Pratt 2nd runner up. They will all be at Mountain Laurel - so start practicing up, you competitors!! Craig and Doug will also be workshop leaders.

Our put-together band made the final cut so I was "rehearsing" (a loose term) with them in the afternoon - we didn't place but we were happy as clams to make the finals. Lots of great musicians & friends - beautiful weather - lots of laughs - can't beat that.

## Common Ground on the Hill

**Reporting: Todd Crowley**  
Alexandria, VA

Happy to report the autoharp is still alive and well at Common Ground on the Hill with five newly-minted autoharps. Class sizes were generally down this year, what with the price of gas and all, but there was no shortage of enthusiasm.

Only at Common Ground can you hope to find a Quebecois band (Reveillons) and a Southwest band (Santa Cruz River Band) taking a curtain call together for some French-Mex music, created CG style on the spot in the Carroll County Arts Center theater.

Our great fortune, too, to connect with wonderful Scottish harp player, Sharon Knowles, for a continuation of the musical festivities at their pre-Civil War stone house near Gettysburg on Saturday. What a heavenly sound in their great room of Celtic harp, autoharp, fiddle, guitar, voices et al joining together.

Music really is a common and sacred ground.

## Swannanoa Gathering

Asheville, NC

**Reporting: Kathie Hollandsworth**  
Christiansburg, VA

John Hollandsworth taught 2 autoharp classes the week of July 20-26 at the Swannanoa Gathering Old-Time Week on the campus of Warren Wilson College near Asheville, NC. The 9 a.m. class was for beginners and the 2:45 p.m. was for advanced beginner/intermediate players. All the students had lots of enthusiasm and were ready to learn. Cathy Ciolac very ably provided technical help and re-working of 'harps as needed for the students, which was much appreciated. Some autoharping friends who were in attendance for the week taking other classes were Linda Huber, June Maugery and John Chamiallard.

At Swannanoa every instructor gets a spot on a staff concert, and Monday night was John's spot. I drove down on Monday morning to join him and we performed together.

We also brought June Maugery up to do the Carter's *Poor Orphan Child* with twin autoharps and twin voices! That was very special for all of us, and we got lots of nice compliments on our set during the week. Later that night I jammed on bass for quite a while, then Tuesday I sat in on some workshops, talked with old and new friends, and left there about 5:30 for the 3.5-hour drive home. On Tuesday and Thursday nights John facilitated open jams, which were well attended and quite enjoyable for everyone who participated. Wednesday afternoon he led a "pot-luck" session for all instruments for "Substituting Chords for Interesting Harmonies." Several people said that learning to play tunes on their instruments, they had never learned the I-IV-V theory and were really excited about being able to figure out which chords go with which keys! Friday evening, both of John's classes combined and played *The Old Spinning Wheel* in the class showcase, accompanied by John Chamiallard on rhythm guitar.

Every night there were concerts and/or dances and lots of jamming on the beautiful grounds. The hot weather was tempered by the abundance of shade and breezy jamming tents and a Thursday afternoon "pond party" supper.

Check out the five-week Swannanoa Gathering program at [www.swangathering.org](http://www.swangathering.org).

## Mountain Laurel AH Gathering

Little Buffalo State Park CG;  
Newport, PA.

MLAG just gets better and better year after year. This year's autoharp contest winners were: 1st Place: Craig Harrel (Craig chose the Fladmark 'harp), 2nd Place: Cindy Harris (Cindy chose the Blue Ridge 'harp by John Hollandsworth), 3rd Place: Ricky Levitan (Ricky won the d'Aigle 'harp by Pete Daigle). Being a judge would not have been easy. The days were filled with workshops and the nights were filled with concerts, all of which were first class. This year we had a visit from Martin Zak of the Czech Republic. Martin's skills on the autoharp were great and his dancing was enjoyable as well.

The talents of Bryan Bowers, Harvey Reid & Joyce Andersen, Tom Schroeder, Drew Smith, Eileen Kozloff were appreciated and enjoyed. A new (to us) group named Jerimoth Hill was outstanding!

Again this year, Robin Green's culinary skills kept us all more than satisfied.

## After the ball was over ...

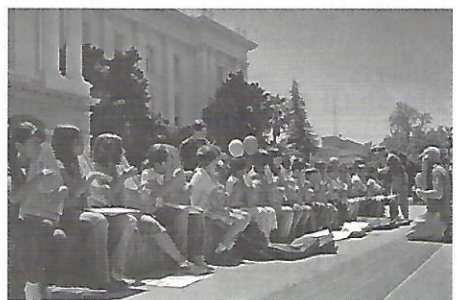
It seems that the above-mentioned Martin Zak is a long-time fan of Pete Seeger's and has been corresponding with Pete for some time. As a result Martin, along with Ivan Stiles was invited to visit Pete at his home. Needless to say, both Martin and Ivan were very pleased and to say they enjoyed their visit would be a monumental understatement. It seems that Ivan and Pete are cousins. Ivan will have to explain it to you.



*Pete Seeger and Ivan Stiles*

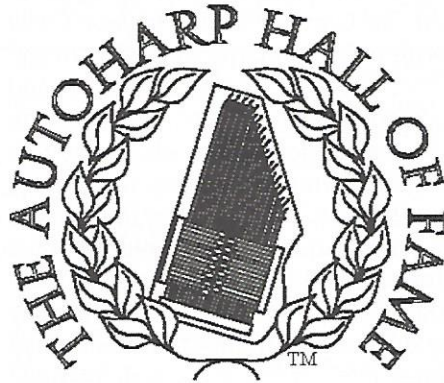
## The children speak play up ...

Evo Bluestein does enough work with children in California to fill the pages of this magazine. He is especially active with the children of migrant workers. On June 17 of this year, the children (with their autoharps) took part in a demonstration in Sacramento to protest education budget cuts.



*The Migrant Workers' children's group and Evo Bluestein.*

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



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

## 2008 Posthumous Honoree

### *Mark Fackeldey*

*Whereas:*

He won the International Autoharp Championship at the Walnut Valley Festival in Winfield, Kansas on his first attempt in 1988, And,

*Whereas:*

He was an innovative and imaginative instrumentalist who perfected a bare-fingered playing technique which enabled him to produce sounds that could not be duplicated with picks, And,

*Whereas:*

He was a renowned recording artist and performer along with his wife Linda as part of their duo Harpbeat, And,

*Whereas:*

He served as a regular contributor to both The Autoharpoholic and Autoharp Quarterly magazines in addition to having been the subject of a cover story for an issue of the Autoharp Clearinghouse, And,

*Whereas:*

In collaboration with the late Marty Schuman, he developed a new ultrasonic chord bar set-up using "floating pentatonics" along with other advanced techniques, And,

*Whereas:*

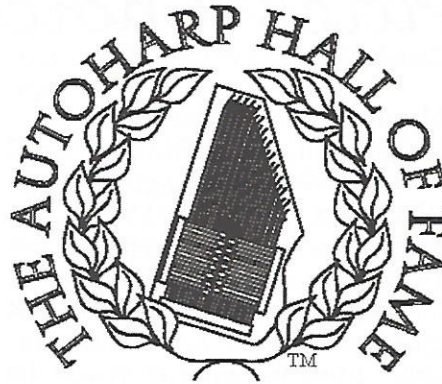
He shall perhaps be best remembered as the master luthier of his Zephyr Hill Autoharps:

Therefore, let it be resolved that Mark Fackeldey be inducted with highest commendations as the 2008 posthumous member of The Autoharp Hall of Fame.

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



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



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

## 2008 Contemporary Honoree

### *Charles Whitmer*

*Whereas:*

His expertise as an instructor for the last quarter century has been instrumental in recruiting and advancing countless students to and on our instrument at autoharp functions and events across America as well as in Japan. Most notably, he served in this capacity from 1985 through 2000 at the Augusta Heritage Center and from 1989 through 2007 at the Ozark Folk Center, And,

*Whereas:*

He developed an extensive library of more than five hundred Public Domain songs and tunes arranged for the autoharp that presently fill twenty-three repertoire packets complete with straightforward autoharp tablature and companion recordings, And,

*Whereas:*

He unselfishly shares the fruits of his labor with autoharp clubs and publications worldwide, And,

*Whereas:*

He served for ten years as a staff writer and reviewer of books, videos and recordings for The Autoharpoholic magazine, And,

*Whereas:*

He was President of the Zimmermann Autoharp Foundation, which was a non-profit organization established to provide financial assistance to students attending autoharp workshops at the Augusta Heritage Center, And,

*Whereas:*

He has recorded two high-acclaimed albums featuring the autoharp, And,

*Whereas:*

He has unfailingly represented the autoharp community with integrity, graciousness and competence:

Therefore, let it be resolved that Charles Whitmer be inducted with highest commendations as the 2008 contemporary member of The Autoharp Hall of Fame.

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

# Critic's Choice

## Bare Fingers

The Solo Autoharp Artistry of Adam Miller  
Autoharp: Adam Miller  
Reviewed by Stew Schneider

Living In the Country

Miss Rowan Davies

Goodbye Liza Jane

I Will

Fortune

Polly Swallow

The Minstrel Boy

The Yellow Rose of Texas

Pine Apple Rag

Over the Rainbow

Planxty John Irwin

Barlow Knife

Oh, What a Beautiful Mornin'

Planxty George Brabazon (2nd Air)

The Red Haired Boy

America the Beautiful

The Modest and Pleasant Eileen

O'Farrell

St. Anne's Reel

Planxty Fanny Power

Marching Through Georgia

Nelly Bly

Coleman's March

Blind Mary

Maria

"Did you ever notice, Junior, that great pitchers are rarely great hitters?" I had just gone down to the stables to see after Her Mulishness's needs, and I admit that was a fairly surprising thing for her to say.

"No," I replied. "What I don't know about baseball is staggering, and since when do mules follow the national pastime?"

"I've been around Junior. I've been around ..." she replied.

"So what has you interested in baseball?" I asked.

"I'm not. Mules don't like baseball. I was just listening to Adam Miller's new CD, and that occurred to me."

"And why would that be?" I asked.

"Well, Adam is playing with bare fingers, as he always does, and even calls the album "Bare Fingers." When he uses that technique to good advantage, like his arrangement of *Miss Rowan Davies* or *Polly Swallow*, it's just gorgeous ... clear melody, lovely bass arrangement and the recording and overall production values, overseen by Carey Dubbert, Ivan Stiles and Dan de la Isla, are just what you would expect from them - flawless. But then he throws in fast tunes where the bare fingers technique gets muddy, and his timing gets off: great pitchers just aren't always great hitters, Junior."

"Hmmm," I said. "So, you didn't like it?"

"Oh, no!" she replied. "I didn't say that. No manager would trade off a good pitcher just because he doesn't hit like Hank Aaron."

"Again with the baseball metaphors? So you *do* like it?" She ignored me.

"The other problem I see with this CD is the Jerry Douglas factor," she continued.

"Jerry Douglas is on this CD?" I asked with considerable astonishment. She continued to ignore me.

"I have a Jerry Douglas CD which is just Jerry and his dobro. Nobody on the planet plays dobro as well as Jerry Douglas. He's an absolute master of the instrument. I can't listen to the CD. It's like the Potato Channel on cable — 'All Potatoes, All Day Long.' It's too much potato. This CD, like Jerry's, needs some other instruments. Lovely as the autoharp is, with rare exceptions, it needs the support of other instruments to really bloom, particularly in a CD as generous as this one — 24 tracks."

And with that, she headed off to her favorite corner of the pasture, with one ear firmly raised.



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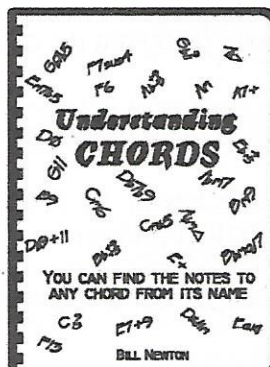
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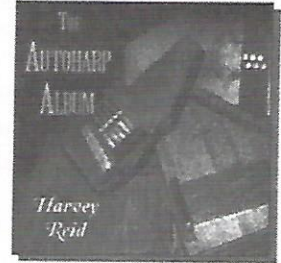
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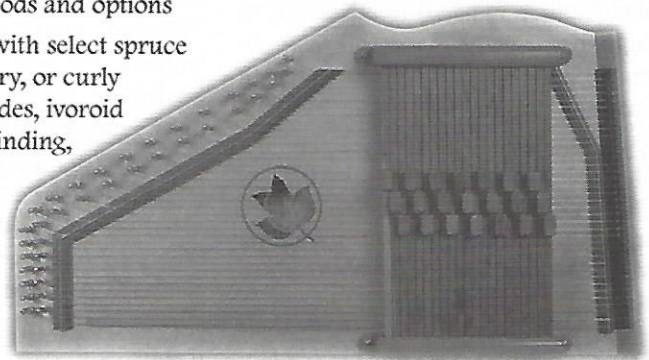
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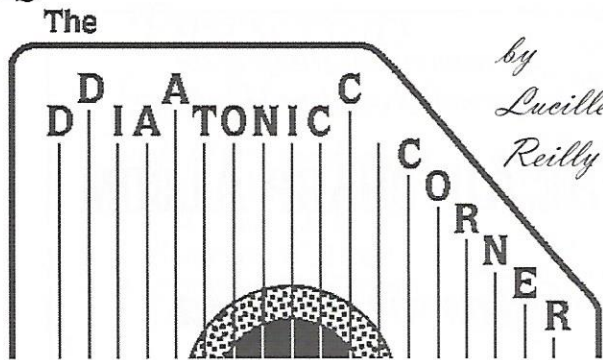
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by  
Lucille  
Reilly

This issue's feature:

# A Norwegian Two-fer!

It is no secret that countries "borrow" tunes from other parts of the world. Many of the fiddle tunes Americans enjoy came to the United States from the British Isles, initially due to migration, and nowadays with lightning-fast Internet transmission. Cultural crossover seems to be the case with this issue's featured tune.

Take a look at the music notation on the next page before continuing here. Even though the title may be unfamiliar, can you name the tune, anyway? I suspect that most of it will strike a chord. (Ahem!)

If you recognized the Scottish/American old-time tune, "Soldier's Joy", good for you! This is one of the first fiddle tunes I met some 30 years ago, and I do wonder how and when it meandered to Norway. To it, the Norwegians added their own spin: While the A and B sections sound close to typical old-time Southern variants, this version includes a C section to match the music to the 40-bar Norwegian step dance it supports, called "Seksmannsril" ("Six-Man Reel"). So, AQ readers get two tunes for the price of one in this issue: the 32-bar, old-time tune for fiddle-tune jams, plus 8 more bars for that unexpected visit (with diatonic autoharp in hand) to a Norwegian *leikfest*, or dance party.

Sing "Seksmannsril" before playing it, especially to help your ear override previous, familiar versions. Should you need to hear this version in order to sing it (a good idea if you do happen to know another one), look for an audio file at the bottom of this page on the Internet: [www.thedulcimerlady.com/thoughts.htm](http://www.thedulcimerlady.com/thoughts.htm).

## Fingering the A and B sections

The fingering starts easily enough: It follows the shape of the melody. Both the A and B sections end with "rapid-fire" fingering, described in the May 2008 installment of "The Diatonic Corner".

## Chords

The back-up chords are simple, just the

D and A chords, or I and V. Chord changes occur infrequently in the A section, with the I chord sounding most of the time.

I added more, and different, chords to the A section than may seem necessary, for reasons beyond harmonic interest: IV and ii damp strings by which to calm increasing autoharp vibration in those places where the I chord hangs on for a long time.

One of the things I especially enjoy about playing this tune, including its Norwegian slant, are the frequent chord changes in mm. 7-8, 15-16 and 20-21. It's always fun when my button hand gets to dance!

## Creating a bass line

Another vibration-calming technique comes from striking fewer thumb strokes, charted for you at the beginning of the tune. We felt-pumpers typically pinch-pluck-pinch-pluck, but this tune will sing more clearly when you pinch-pluck-pluck-pluck where shown. Playing m. 1 over and over with this picking sequence is a good way to train your thumb to strike less frequently.

## The C section

On hearing the C section, you immediately hear a runny reel switch into a gentle, "hopping" mode, transporting the tune to Norway. *Uff dah!*

Take a close look at the rhythm of the C section. It is composed of three-note groups: ♩ ♩ ♩. However, for the sake of the fingering *and* catching that hopping feel, I re-group *and* re-think the notes like this: ♩ ♩ ♩ (see the brackets under the finger symbols). A couple groups traverse bar lines. Now notice the fingering within the brackets. It starts with *r-m-i* groups, ends with *i-m-r* groups, and finishes with *r-i-m*. Adjusting your view of both rhythm and fingering makes for easy playing. Now give it flow by *lifting* your playing hand away (forward) from the strings after each quarter note (♩). Lifting allows your entire arm to hop/dance gracefully all over the autoharp, engaging your entire body into the dance.

Here is a tip about lift: It can be a little tricky to start up, but it becomes easy when you remember to lift after the very first ring stroke of the C section. Dotted, curved lines (.,') over the staff will help your dancing fingers and playing hand find the grace so prevalent within Norwegian dance.

## Maximize your finger dexterity

The A section alone provides all kinds of finger-dexterity opportunities. After mastering the thumbing in m. 1, you can play mm. 7-8 endlessly (include the pick-up to start). Ditto for mm. 18-19 and mm. 20-21. Creating brief exercises with short chunks of a tune can teach your fingers, hand and arm what playing the whole tune will feel like in a matter of a few minutes. And remember: Fingering is more than about the index, middle and ring fingers. It's also about those bass notes your thumb catches, plus any harmony you create in between. So, always include your thumb; it helps balance your hand over the strings, in addition to providing invigorating sonorities to listen to.

I hope you enjoy this Scandinavian take on a "traditional American" tune. I wish you continued, great music-making for the rest of the summer!

Lucille

## Next issue:

An absolutely lovely tune.

Thanks to Judy Ganser of Chippewa Falls, Wisconsin, USA for submitting this issue's featured tune, and to her cousin in Norway for filling in historical and musical details.

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

# Seksmannsril

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

Scottish/Norwegian dance tune, chorded by Lucille Reilly

The musical score is written in G major (one sharp) and 2/4 time. It consists of five staves of music. The first staff starts with a treble clef and a key signature of one sharp. The melody is written on a single line. Chord symbols are placed above the notes, and fingering symbols (i, m, r, t) are placed below. Some notes are circled, indicating they are played after releasing the chord bar. The score includes repeat signs and first/second endings. The second ending is marked 'D.C.' (Da Capo).

Staff 1: (IV ○) I IV I ii V IV  
 i m r m i m r m i m r r r ...  
 t t t t t t t

Staff 2: 5 I IV I ii V iii I (IV D)  
 i m i m r m i m r m i i i  
 t t t t t t t t t

Staff 3: 8 I ii V I iii I ii V V7 IV  
 (Notes circled)

Staff 4: 13 I ii V V7 I ii V iii 1. I (IV D) 2. I (IV D)  
 (Notes circled)

Staff 5: 18 I IV ii I vi ii vi V IV 1. I V I 2. I V I D.C.  
 r r m i r m i r m i ↑ i i m r i m r r i m ↑ r r i m  
 t

## Fingering Symbols:

t=thumb stroke; i=index; m=middle; r=ring, ↑=thumb brush; ./= lift hand

Linda Huber's

# Simply Classic

## Three French Bourees

This issue's *Simply Classic* tune came to me from Bob Ebdon of England. He has recordings of Three French Bourees on his website. I have taken the first one for this issue and will continue with the others in

the next two issues. I have presented Bob's version arranged for closed chording followed by my arrangement for open-noting.

The bouree is a dance of French origin common in the Auvergne re-

gion of France. It was danced in quick double time back in the 17th century. Bach and Handel used the musical form of the bouree in their compositions.

## L'Auvergnate

Traditional Arrangement by Bob Ebdon

Traditional French Bouree

Autoharp

G D G C G D G CD G DG DCD G C G D G CD

G D G







# From the Book Shelf



by Ron Bean

## “This Is Your Brain On Music”

Plume Publishing  
ISBN 0.525.94969.0 (hc)  
ISBN 978.0.452.28852.2 (pbk)

Author: Daniel J. Levitin

Why might a typical autoharp player want to read a book about music and neuroscience? Sounds like overkill — “I just like to play,” you say. Well, first of all, there are no so-called typical players — just people who come from every nook and cranny of human existence who happen to play this box of strings. Furthermore, there is no danger of this book making you feel inferior or uneducated or bored. Autor Levitin’s analysis of something beautiful does not deprive it of its magic. Rather, he makes it even more magical. His writing resonates with musicians, scientists and those of us who just like a good tune. This book brings a rare mixture of street and lab cred together in an accessible book about the cutting edge of music psychology.

*Disclosure:* your reviewer had just retired from 40 years as a private practice psychiatrist and was woefully deficient in the neuroscience side of that field because of training bias and type of practice — so this book was a wonderfully combined opportunity to catch up on neuroscience *and* the field of music which had been neglected these many years.

Daniel Levitin was first a rock musician, then a sound engineer, and finally he became a neuroscientist. You recall in earlier technology days when a “3 for 1 machine,” such as a photocopier - scanner - printer was usually deficient in one of the three functions? This author is not deficient in *any* of his parameters, in my opinion.

Daniel Levitin writes with occasional humor — reducing tension and keeping his reader on board. For

instance, I was just about to get cranky over his focus on basic music theory (does that sound familiar — “I just want to play” !?). After laboriously listing stuff about musical intervals, he says “If there are twelve named notes within an octave, why are there only seven letters (or do-re-mi syllables) ?” He says ...“After centuries of being forced to eat in the servants’ quarters and to use the back entrance of the castle, this may just be an invention by musicians to make non-musicians feel inadequate ... .” I don’t know about you, but I love that sort of humorous interlude when I get frustrated with tedious detail.

I liked his creative solutions to apparent dilemmas. For instance, what key is a tune in: C major or the relative A minor? He says the answer is that — entirely without our conscious awareness — our brains are keeping track of how many times particular notes are sounded, where they appear in terms of strong versus weak beats, and how long they last. A computational process in the brain, he says, makes an inference about the key we’re in, based on these properties. Furthermore, Levitin says this is something most of us can do even without musical training! The author says the simplest way to establish the key is to play the tonic of the key many times, play it loud and play it long. Even if a composer thinks he is writing in C major, if he has the musicians play the note A over and over, play it loud and long and starts and ends on A, the audience, musicians and even music theorists are most probably going to decide that the piece is in A minor, even if this was

not the composer’s intent! In musical keys as in speeding tickets, it is the observed *action*, not the *intention*, that counts, Levitin states.

Did you know the Catholic Church banned music that contained polyphony, fearing that it would cause people to doubt the unity of God? The church also banned the musical interval of an augmented fourth (the distance between C and F#) — a.k.a. “tritone” (the interval in Leonard Bernstein’s *West Side Story* when Tony sings the name “Maria”). It was pitch that had the medieval church in an uproar. And it was timbre that got Dylan booed, Levitin says. It was the latent African rhythms in rock that frightened white suburban parents, perhaps that the beat would induce a permanent, mind-altering trance in their innocent children.

There is so much science and music material in this publication, that a thorough review would best be done here by reprinting the entire book! Not practical, so I will just touch upon only a few of the thousands of tidbits in this book. For starters, here is a condensed summary of the *Table of Contents*:

1. What is Music? (From Pitch to Timbre)
2. Foot Tapping (Discerning Rhythm, Loudness & Harmony)
3. Behind the Curtain (Music and the Mind Machine)
4. Anticipation
5. How We Categorize Music (Wittgenstein, Rosch *et al.*)
6. Music, Emotion and the Reptilian Brain
7. What Makes a Musician? (Expertise Dissected)



## 8. The Music Instinct (Evolution's #1 Hit)

So, plunging in, there is the Evolutionary perspective to consider. How long does it take for our brains to catch up with our bodies? Did you know there is probably an evolutionary lag? That is to say, there is a scientific notion that our bodies and minds are at present equipped to deal with the world and living conditions as they were fifty thousand years ago, due to the amount of time it takes for adaptations to become encoded in the human genome. So when you write a song, remember the creature you are appealing to! *Hint*: think of the ads on TV which feature the (loveable) caveman! What function did music serve humankind as we were evolving and developing?

Or, what is a tonotopic map? Pitch mapping in the brain is important. The author contrasts visual stimulation with auditory stimulation. He says if electrodes are placed in the visual cortex (the part of the brain at the back of the head concerned with seeing), and the subject is shown a red tomato, there is no group of neurons that will cause the electrodes to turn, *but* if electrodes are placed in the auditory cortex and a pure tone of 440 Hz is played in the ears, the neurons in the auditory cortex will fire at *precisely that frequency* – causing the electrodes to emit electrical activity at 440 Hz – for pitch, what goes in the ear comes out the brain!

What is sound? The Irish philosopher George Berkeley first asked: if a tree falls in a forest and no one is there to hear it, does it make a sound? The answer is no — sound is a mental image created by the brain in response to vibrating molecules. Similarly, there can be *frequency* made by the tree falling, but truly it is not pitch unless and until it is heard. Likewise a bowl of pudding only has taste when I put it in my mouth. Sitting in the fridge it has only *potential*. An apple may appear red, but its atoms are not themselves red.

Music is organized sound. Music is defined as a set of pitch relations. Each note in our musical sys-

tem is equally spaced to our ears, but not necessarily to the ears of other species. The frequency of each note in our system is approximately 6 percent more than the one before it. Thus each increase in frequency of 6 percent gives the impression that we have increased the pitch by the same amount as we did last time. A scale is simply a set of musical pitches that have been chosen to be distinguishable from each other and to be used as the basis for constructing melodies. In Western music we rarely use all twelve notes of the chromatic scale in composition; instead we use subset of seven (or less often, five) of these twelve tones. He continues to lighten up the reading just as it becomes tedious. His discussion about the relationship between rhythm and anticipation in the listener is really interesting.

What about brain connections? For 2 neurons there are 2 possibilities for how they can be connected. For 4 neurons, there are 64 possibilities. For 6 neurons, there are 32,768 possibilities. The number of brain connections becomes so large that it is unlikely that we will ever understand all the possible connections in the brain, or what they mean. The number of combinations possible – and hence the number of possible different thoughts or brain states each of us can have – exceeds the number of known particles in the entire known universe.

What about localization of music processing in the brain? Contrary to the old, simplistic notion that art and music are processed in the right hemisphere of our brains, with language and mathematics in the left, recent findings in Levitin's laboratory and of his colleagues illustrate that music is distributed *throughout the brain* (e.g. throughout those zillions of neuronal connections!). Music listening, performance and composition engage nearly *every* area of the brain that has so far been identified and involve nearly every neural subsystem. The author poses the question: could this fact account for claims that music listening exercises other parts of our minds; that listening to Mozart twenty minutes a day will make us smarter? It's

probably overhype.

The relationship between *music* processing centers and *language* centers in the brain is discussed. Being a retired shrink, I was interested in music and *emotions*. I found fascinating the research in Levitin's lab involving music and the cerebellum. The cerebellum is that old, little part of the brain in the lower back of your head that is involved closely with timing and coordinating movements of the body. In the lab, strong activations of the cerebellum showed up when people were asked to listen to *music*, but NOT when they were asked to listen to *noise*. The cerebellum appears to be involved in tracking the beat. Also, in the 1970s, scientists found that the inner ear doesn't send *all* of its connections to the auditory cortex, as previously believed. In cats and rats, animals whose auditory systems are well known and bear a marked resemblance to our own, there are projections *directly* from the inner ear to the cerebellum that coordinate movements involved in orienting the animal to an auditory stimulus in space. The author wonders, what is going on here? Why would the connections from the ear *bypass* the auditory cortex, the central receiving area for hearing, and send masses of fibers *directly* to the cerebellum, a center of motor control (and perhaps also of emotion)? Levitin thinks it has to do with the survival-oriented startle response. The auditory shortcut to the cerebellum preserves our ability to react quickly – *emotionally*, and with movement – to potentially dangerous sounds. The book moves on to the fact that the cerebellum is central to something about emotion — startle, fear, rage, calm, gregariousness. It is not found to be implicated in auditory processing. I have professionally and personally known of people with coordination difficulties, impaired emotional processing, and profound difficulties (and even professed ignorance) with music. I don't know what that means, but it sort of fits in with my new knowledge of cerebellar functioning as it relates to music. I also think the connection between rhythm and emotion makes sense on

an empirical basis – think of the bon-go drummers and their emotional sway(ing).

Levitin devotes a whole section in largely debunking the myth that people are born with perfect pitch, or are inherently musical geniuses. He puts his money on the square that says: practice, practice, practice. As I recall, he said 10,000 hours to become an expert in anything. That means three hours a day for 10 years! He says this is consistent with how the brain learns. Learning requires the assimilation and consolidation of information in neural tissue. The more experiences we have with something (like practicing an autoharp jig), the stronger the memory/learning trace for that experience becomes. The strength of the memory is related to how many times the original stimulus has been experienced! The next time you run into Bryan Bowers at a 'harp gathering, ask him if he was just *struck talented* one day, or whether he practiced for

10,000 hours! The author even rebuts the classic rebuttal to the argument that Mozart was a genius who wrote symphonies at age four. (It was actually at age 8; he had a stern taskmaster in his father and maybe he did a *lot* of practicing; furthermore, some musicologists say his first symphony wasn't that good anyway!) So, unless you are struck by genius, then practice, practice, practice!!

Speaking of neural tissue, many of the neural pathways of infants are very vulnerable to what is being laid down in them. It more than authenticates the dictum that musical instruments should be carefully kept in tune for children (*a la* Cathy Britell).

There are sections devoted to the value and utility of *repetition* in music. I also like his focus on the use of *surprise*. (The Beatles' *For No One* ends on the V chord and the listener waits for the resolution that never comes.) He goes into the distinction between playing and composing. (He says Irving Berlin, one of the most successful composers of the twentieth century, was a lousy instrumentalist and could barely play the piano.) He goes back again and again (to my delight) to music and emotions. He says that most of us turn to music for an emotional experience! Think about it! It's true! We don't study a performance for wrong notes, and as long as they don't jar us out of our reverie, most of us don't notice them.

The psychology of music processing is fantastic in this book. For instance how about *musical illusions*? Levitin cites piano works such as Sindling's *The Rustle of Spring* or Chopin's *Fantasy - Impromptu in C# minor* — the notes go by so quickly that an illusory melody emerges. Play the tune slowly and it disappears. Due to stream segregation, the melody "pops out" when the notes are close enough together in time — the perceptual system holds the notes together — but the melody is lost when its notes are too far apart in time. Likewise the *Quintina* (literally "fifth one") in Sardinian a capella vocal music also conveys an illusion. A fifth female voice emerges from the four male voices when the har-

mony and timbres are performed just right. (They believe that voice is that of the Virgin Mary coming to reward them if they are pious enough to sing it right.)

So if you like that fact that music listening and music playing coordinates disparate parts of the brain more than almost anything else, this book may be for you! Think about all that is happening when you play your autoharp. The right and left hands coordinate and emotions are aroused! For me, when I'm a little down I always feel a bit better after playing a tune or two (unless I'm exhausted and should be in bed!). This book helps me understand what is happening a little more.

You don't have to take this book in big bites. Just wherever it fits in: waiting for your doctor appointment, or that 10 minutes of reading you do each night before falling asleep or in a restaurant when you are eating alone. You really can get through it; so what if it takes a few months. All in all, there was little I could not eventually comprehend, but I confess to some fading of content I had learned, especially if that section was less interesting to me personally! I think this book could be profitably read two or three times, again in small doses.

Does the book help me play better? I'm not sure, but it somehow makes me happier to be an autoharpist. That's just a personal opinion. It met my needs; what are yours?




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# Ten Important Autoharp Recordings ... from 'Beyond the Community'

by Mike Fenton

We all have our favourite Maybelle Carter, Bryan Bowers and Mike Seeger recordings, and particularly since the advent of first pre-recorded cassette tapes and then CD, the accessible technology associated with those developments has enabled many members of the autoharp community to be readily represented on recordings. This sample of autoharp recordings, however, all pre-date the tape and CD age, were all released on vinyl in 45 or LP form, are all records which I regard as historically important, are all distinguished by the notable autoharp presence on the record, and are all by names that few people would readily associate with the chorded zither. All these recordings are from my own collection, and if you are not familiar with any of them, I hope my enthusiasm for them and the discographical references included might encourage some readers to go and seek them out.

## 1. TWO RIVERS IN MONTANA

by GOVE SCRIVENOR

Issued on the LP *Coconut Gove* in 1979 (Flying Fish FF084)

This is my favourite autoharp track of all time, a simply stunning and highly original piece of playing. In fact, since his appearance on the *Autoharp Legacy* project, Gove has come in from the cold somewhat, in autoharp terms, so I don't mean any disrespect in including him on a list containing the words "beyond the community." It's just that when this record was made, there wasn't an autoharp community like there is now, and I just think that anyone with an interest in the instrument needs to hear this recording. Gove is a great funky character, and it'd be wonderful to see him at Mountain Laurel! The same album contains two other tracks which feature his autoharp – *Ramble On and On* and *I'll Fly Away*, and an earlier album, *Shady Gove* (FF048) (don't you just love the LP titles!) features his arrangement of *Jesu, Joy Of Man's Desiring*. Both these albums have been re-issued on CD – check Gove's web-

site. This track is clearly a chromatic autoharp, an original composition by Gove, and you have the feeling that he is really savouring the sound of his 'harp to the full! There's a lot of feeling in the playing, and he creates a shimmering cascade of sound which builds from a slow atmospheric introduction, then tears loose into a middle section with lightning fast melody chording and some unbelievable rhythmic flourishes, then finally subsides into a gentle wash of caressed chords. You know, I've always had a theory that some of the greatest instrumental compositions of all time are those which reflect to some degree their titles — *Albatross*, *Apache*, *Telstar*, *Morning (from Peer Gynt)* — in this composition you can really feel the currents, eddies, whirlpools, rapids and shallows, in those two rivers in every nuance of Gove's sensational playing! He has had a great reputation as a Nashville session man. Why am I not surprised!? If you are not familiar with *Two Rivers In Montana*, you need to be.

## 2. JUST WHEN I NEEDED YOU MOST

by RANDY VANWARMER

Issued on a UK 45 in 1979.  
(Bearsville WIP 6518)

I have no record of its USA issue (most of my reference sources are not that recent!), but this classic was a big hit on both the US and UK charts. A plaintive ballad of lost love composed by the impressively-named high tenor Mr. Vanwarmer, of whom great things were expected after this record which never quite materialised. I believe he passed away four years ago. It's a good record in its own right with a well-harmonised chorus, but what elevates it to classic status are the silvery melody chords in John Sebastian's full autoharp solo. The 'harp announces its presence early on with some smooth strums in the intro, then you aren't really aware of it again until the full glory of Seb's instrumental break amidst a gentle string section accompaniment. The au-

toharp is well to the fore in the mix, and he uses a nice iii chord at the middle of the break. With the song resuming, you don't hear the 'harp again, but the solo has served its tantalising purpose — a great moment for the autoharp world! I have a spare copy of the UK 45 issue of this disc – is anyone interested?

## 3. MULE SKINNER BLUES

by THE MALCOLM PRICE TRIO

Issued on the LP *Way Down Town* 1965 (UK Decca LK4665)

Malcolm Price was a pivotal figure in the British folk & country scene in the '60s, and his then-wife Carol was a very fine autoharp player. This track, and a second one, *The Johnson Boys* (lots of chord-bar noise on this one!) feature autoharp solos that are years ahead of their time. The solos are very crisply and dexterously played, with drag notes that lend a fast and bluesy edge to the sound, even outshining the banjo on these cuts. A photo of the group which is taken in an old English pub, the Prospect of Whitby (from whence came *Polly Swallow*, folks!), has the autoharp just visible in the shadows in the background. I suppose it is very reflective of British culture that the beer glasses are more to the fore on the LP sleeve than the autoharp! This also says something about its peripheral presence in the British folk and country music scene, then and now.

## 4. GOLD WATCH & CHAIN

by THE BIGTIMERS

Issued on the 1968 LP *The Bigtimers* (UK Hallmark HM 603)

This song was the first thing I ever learned on the autoharp, literally within a couple of hours after getting my Ll 12 Rosen 'harp home from the music store, not long after this LP was released, and that same type of 'harp is represented on the frontliner of this album! The Bigtimers were Roly and Dave Wolstenholme, an English duo playing acoustic country who cut this gentle-sounding album in London in

'68. I've never heard of them since. The autoharp appears on several tracks, and on this one you hear an introductory turn-around and two neatly-chorded solos, with some intricate little rhythmic variations and a little chord bar noise thrown in for good measure! It's in the key of G, which was pretty much the only key in which the Rosen could be easily chorded as originally provided. When I was first working with banjoist Mike Preston in the late '60s and early '70s, I remember we were both quite envious of the fact that the Wolstenholmes had made a record! It just wasn't that easy to get on disc in those days.

feel of the song is very Bo Diddley-influenced — remember the 'shave & a haircut, two bits' riff? Make no mistake about it, this is a very important record in the autoharp pantheon. There are other recordings by Lightfoot on which autoharp is heard to the fore, notably *Sunday Clothes* on the *If You Could Read My Mind* LP (Reprise RS6392, 1970), where it comes filtering in twice with short instrumental breaks using what sounds like a specially cut C major 7th chord. But then it's another memorable contribution by John Sebastian, who was cutting chord bar felt long before it occurred to me to do it.

her. I certainly never saw them use one later. This performance is a contemporary song, unlike the rest of the album which is mostly traditional material, and it's well-harmonised by the girls, with the autoharp and banjo dominating the accompaniment together.

### 7. DIDN'T WANT TO HAVE TO DO IT

by *THE LOVIN' SPOONFUL*  
released on a 45 in 1966 (Kama Sutra 209)

Most of the Lovin' Spoonful songs which featured autoharp on record were album tracks, such as the haunting *Coconut Grove*, the Barry Mann/Cynthia Weil/Phil Spector song *You Baby*, and John Sebastian's captivating *Younger Girl* on which his autoharp really does enhance the wistful, reflective quality of the lyric. I've always loved their *Rain On the Roof* and felt that it *should* have had some 'harp on it! However, *Didn't Want To Have To Do It* was tucked away on the 'B' side of their 1966 hit *Did You Ever Have To Make Up Your Mind*, a number 2 hit on Billboard, and it merits inclusion here in its context as a component in a smash hit single, so thousands of Americans have a copy. It's also clear that Sebastian had to do some chord bar modification in order to accommodate the major 7th chord that you hear. In fact, come to think about it, I remember him talking about this several years ago during his Sunday afternoon workshop at Mountain Laurel. Many people were exposed to the autoharp through the Lovin' Spoonful, proving that in that particular eclectic rock 'n roll setting, it could make a great contribution. It's worth quoting Ben Edmonds in his notes to the CD *Lovin' Spoonful - Greatest Hits* (Buddha Records, issued in 2000) - "*Do You Believe In Magic* was a blueprint for the Spoonful's sonic identity, with Sebastian's amplified autoharp blending with Zal Yanovsky's country twang to create a ... different ... folk-rock jangle." Couldn't have put it better myself.

### 8. WILDWOOD FLOWER

by *THE HIGHWAYMEN*  
From the 1962 LP *Standing Room Only* (UK issue United Artists ULP 1002)



Backstage at Newport with Ian & Sylvia, 1966.

Left to right: Ian & Sylvia with Gordon Lightfoot.

### 5. OLD DAN'S RECORDS

by *GORDON LIGHTFOOT*

Title track from 1972 LP (Reprise MS 2116)

I adore this record and have even used the song as a concert opener myself. Lightfoot described it as "kind of a play on old *dance* records" and you can imagine it's a natural for me with great lines like, "We are here and we've all got dates, we'll dance all night to the 78s." The autoharp comes storming in on the second verse and is played by one Bruce Good, who injects some beautifully-chorded, very percussive phrases.

The whole thing builds with banjo, dobro, even some brass, but the autoharp is always there, high in the mix, a major part of the sound. The rhythmic

### 6. FISHERMAN'S WIFE

by *STEELEYE SPAN*

From their 1970 LP *Hark! The Village Wait* (RCA SF 8113), USA issue Chrysalis CHR 1120 (i976)

Steeleye Span were one of the pioneer bands in the British folk/rock movement, adept at putting traditional English ballads and tunes in an electric setting. In the early days they frequently included 5-string banjo and electric mountain dulcimer in the arrangements, and in their original incarnation their two main lead vocalists were Maddy Prior and Gay Woods. Gay was keen on autoharp and featured it on this song from the band's first LP, but as I recall, she wasn't in the group for very long, so any autoharp content Steeleye might have offered went with

The Highwaymen of the early '60s had nothing to do with a later combination of superstars under that name which included Kris Kristofferson and Willie Nelson, but were a group of five college students from Connecticut who had a worldwide smash in 1961 with the old folk song *Michael Row the Boat*, simply titled *Michael*. A few further sides charted in the USA, including a rousing version of *Cotton Fields* and a song about the Bird Man of Alcatraz (*The Bird Man*) which included a narration by Burt Lancaster. They had no further success in the UK, but a couple of albums were issued, including this one which includes an interesting version of Mama Maybelle's guitar and autoharp anthem. Their harmony singing was not unlike the Kingston Trio, but there's just a solo voice on this cut, sounding strangely Irish as he negotiates the odd poetry of the old Victorian parlor ballad. Steve Trott was the group member who occasionally played autoharp, and he takes two breaks, with an introductory solo and a reprise at the end, after which he strums a valedictory chord of such emphasis that you half expect the needle to jump a couple of grooves! I suppose I would have been fairly pleased to have recorded and sounded like this in 1961, and he plays competently and energetically, but for me this track reflects fairly accurately the problems of dabbling with autoharp in an ensemble situation at this time in its history – Trott is using a rather dull-sounding A model 12-chord and he hasn't quite got it in tune, hence emphasising the dullness of tone. I also think they had a bit of a nerve crediting the track as "Adapted & arr. Trott" on the disc and liner. It may have been rather too much to expect them to acknowledge the *Woodland Warblings* collection from which the song came in the 1880s, but I really would have expected some reference to the Carters here.

## 9. MIRROR, MIRROR

by PINKERTON'S 'ASSORT'  
COLOURS

Issued on a 45 in late '65 (UK Decca F 12307). Issued in the USA as London 9820

This record may be the first and only time an electrified autoharp has ap-

peared on the British charts, the record catching on with the UK public and reaching No. 8 on the Hit Parade on February 19th 1966. The group, who



The Pinkertons with Samuel "Pinkerton" Kempe on autoharp.

hailed from the English town of Rugby, were the archtypical "onr hit wonders," making a total of six singles on which they never appeared to be satisfied with the group name. The rather clumsy appellation on this disc became Pinkerton's *Assorted Colours*, then the *Assorted* was dropped finally resolved to just "Pinkertons." Their use of the amplified autoharp may possibly be inspired by the Lovin' Spoonful in the States. The autoharp player/vocalist was Samuel "Pinkerton" Kempe, and the song was written by the group's guitarist Tony Newman. The follow-up single, which I must confess I don't remember (therefore I am not certain as to its autoharp content), was *Don't Stop Loving Me Baby* (Decca F 12377) which also achieved a US issue (Parrot 10004). If anyone has an American copy, or sees one, do let me know! Check your old singles boxes! This record also sold fairly well in the UK without being a hit, but further success eluded them. They mutated into a group called *Flying Machine*, for those who need to know! As for *Mirror, Mirror*, it was pretty standard British group pop fare, very much of its time, with a lyric you can fairly easily anticipate ("Who is the fairest ...?"). I must admit I've never heard an autoharp sound like this on any other occasion, Mr. Kempe simply playing basic rather

distorted jangly one-motion strums at intervals, with the group augmented by a girly chorus and string section. In fact, just when you think there might be an autoharp break, the orchestra takes it instead! Not an earth-shattering performance, but it does have its place in autoharp history.

## 10. IF (STOMP)

by FAIRPORT CONVENTION

UK 45 issue, 1968 (Track Records 604020B)

This is an historic record, the first outing on wax by a legendary English band, although they were very different in these early days to what they became. At this time their lead singer was Judy Dyble, subject of an upcoming AQ feature, and she worked a great deal with autoharp in a folk-rock situation during a time when she pretty well had to figure out her own way with it as she had no exposure to any other players of note. Judy sings and plays harmonium on the 'A' side of this disc, *If I Had a Ribbon Bow*, but this flipside showcases her solid and well-textured autoharp accompaniment using an Oscar Schmidt electric solid-body 21-chord 'harp (a Lancer, I think). *If (Stomp)* is a catchy and well-harmonised performance by the song's composers, Richard Thompson and Ian Matthews (it says McDonald, not Matthews, on the label, but apparently he used both names!) which also appeared on the band's first eponymous LP (Polydor 582/583035). They sound very much like an English Lovin' Spoonful, even Thompson's guitar work sounding like John Sebastian. Through Matthew's influence the group displayed an occasional country feel, but this disappeared with personnel changes and a move toward more traditional English songs and tunes. This song had the distinction of being released twice on a 45, the second time a couple of years later, coupled with Joni Mitchell's *Chelsea Morning*. (Polydor 2058 014)

As I scoured my record collection to find these recordings, and realised their scattered and isolated nature, one thought dominated my search, and that was how much the autoharp community owes to the original Carter Family, to the subsequent Carter Family led by

Mother Maybelle, and to Pop Stoneman. At least through them there was a sizable body of recorded work in which the autoharp was a primary component and an opportunity for the instrument to be “out there” and exposed to the music world. Yes, many other folk come into the story early on, not the least being Mike Seeger, Kilby Snow and Bill Clifton, but it was the Carter/Stoneman groundwork that created the conditions whereby I, as a teenage Englishman, was able to evince an interest in authentic country music, buy the records and hear something special and different and respond to a unique sound and wonder what it was, until it all started to come together with that first personal encounter with Mother Maybelle Carter. I met her on two occasions, the first time in England backstage, then seven years later I was in the Appalachians en route to Maces Springs for the first Carter Family Memorial Festival (August '75), and when A.P. and Sara's daughter Gladys picked me up in Gate City, Maybelle was in the back seat of the car!

I had the opportunity to play for Maybelle one evening, and only four years ago I was told something at the 2004 Carter Festival that I shall treasure forever. On several occasions there over the years I ran into Bud Tolley, a well-known Carter enthusiast and record collector from Pennsylvania, I think, and he told me that he'd had a conversation with Maybelle not long before she died in 1978 in which she remembered me and my name, the ‘feller from England’ who could really pick the autoharp! I felt so emotional, hearing that, and when I later got to see the Johnny Cash biopic, *Walk the Line*, and enjoyed the excellent characterisation of Maybelle in the movie and thinking back to when I met Cash at the Carter homeplace in 1977, I half expected at one stage to see myself in the film! Crazy, I know, but that's how eerie an experience it was! I knew the music, the records, I knew the people, I knew the geography, I'd been to the concerts, shared the same meals, travelled the same roads, and heard Sara Carter say “We feel like we know you, Mike.” And every time I've seen *Walk the Line*, I found it so difficult to avoid serving as a narrator for those friends who were with me!

Another reason for my gratitude to the Carter/Stoneman legacy is not just the fact that old time recordings featuring autoharp were rare, but even those that made it to disc were less than successful in that no studio engineer of the time seemed to know how to capture the sound of the strange instrument on the lap in a group situation. For instance, Myrtle Vermillion's contribution to the Dykes Magic City Trio recordings for Brunswick in 1927 was barely heard as more than a faint strum (see AQ Vol. 6, nos. 1 & 2) behind the guitar and fiddle. The famed early Galax string band, the Bog Trotters, included Dr. W. P. Davis on autoharp, but this ensemble was usually quite large, as many as eight members, and again the 'harp was not dominant in the sound. During Ralph Peer's legendary Bristol sessions for Victor in 1927, just one other family act besides the Carters included the autoharp — they were cousins of the Carters from near-by Falls Branch. Mr. and Mrs. J. W. Baker, whose recording of *The Newmarket Wreck*, which chronicled a train disaster near Morristown, Tennessee in 1904 was issued on Victor 20863 and featured Mrs. Baker on autoharp. Vocally, the Bakers sounded very like the Carter Family. But as far as I am aware, their session with Peer was their only recording opportunity. Ernest Stoneman's band was involved, of course, but Pop's instrumental contribution was on guitar and mouth organ.

Of all the lesser-known old time acts, the one that really has interested me for years is a group known somewhat prosaically as The Blue Ridge Mountain Singers. They recorded several sides for Columbia in the late '20s, and their song *The Engineer's Last Run* was released on Columbia 15647-D and in more recent years, I saw a re-issue on the LP *Songs Of the Railroad* (Vetco LP 103). I have no knowledge of their personnel or place of origin but this recording showcases a strummed autoharp solo which represents the closest thing I've ever heard to a genuine autoharp break from this period. There was no melody chording as such, but there is a real assertion in the playing with a strong Carter influence in the instrumental sound. The vocals were by two girls with good harmony in a distinctive style of their own. I'd love to

hear from any reader who knows anything about the BRMS, and particularly anyone who has any of those Columbia 78s. Do they all contain some autoharp, for instance?

So the legacy of those old time purveyors of the autoharp is firmly etched upon the musical landscape and I remain eternally grateful for it. It paved the way for me to be introduced to an instrument that set free my musical soul, because, much as I enjoyed playing other instruments and accompanying other people with them, the only one on which I felt totally confident in a public setting was the autoharp, and which is why some of my favourite people on this earth are those 'harpers, both the experienced and the new arrivals, who are totally committed to the chorded zither's musicality and the fellowship it truly engenders. It is my hope that this article might open up a few leads with regard to autoharp recordings — as most of my friends know, I'm something of a record archaeologist and will normally try to acquire, even if only temporarily, any disc from 78 to CD on which the label or sleeve displays a certain 8-letter word in the instrumental credits! Such is the lure of the autoharp sighting ...

Mike Fenton, Hereford, England  
January 2008

*Stay tuned for  
more of Mike's  
“beyond the  
community” finds  
and then his  
feature on  
Judy Dyble !*

# Wildwood Flower

Old English version – pre-Carter – as shared by Mike Seeger

SHE IS WAITING FOR ME IN A ROSE COVERED BOWER  
 HER EYES ARE LIKE VIOLETS AFTER A SHOWER  
 SHE IS DREAMING HER DREAMS THROUGH THE LONG SUMMER HOURS  
 MY SWEETHEART, MY OWN, MY PALE WILDWOOD FLOWER.

ALL THE WILD FOREST CREATURES ARE UNDER HER SPELL  
 ON HER SHOULDER, THE DOVE, HER LOVE SECRETS WILL TELL  
 THE SHY DAPPLE FAWN COMES TO LIE AT THE FEET  
 OF MY DEAR WILDWOOD FLOWER, SO GENTLE AND SO SWEET.

NO ARTIST CAN PAINT HER, NO POET CAN WRITE  
 SHE WARMS THIS COLD WORLD LIKE A SUNBEAM SO BRIGHT  
 I WILL LOVE AND PROTECT HER, AND NEVER WILL PART  
 FROM THE DEAR WILDWOOD FLOWER THAT TWINES AROUND MY HEART.



*The Bog Trotters with Dr. Davis in the front row left end.*



*Cartoon of the Lovin' Spoonful with John Sebastian picking at a bar-less 8 string zither.*

## Virginia Autoharp Hall of Famers and All Stars

Time: 1200 - 1400

Date: March 28, 2008

Hosts: Sandy Snyder and Blue O'Connell, WTJU DJs

With Special Guest Host, Todd Crowley

### Show Descriptions

Virginia boasts more famous autoharp players than presidents with Bryan Bowers near the top of the list. At the turn of the previous century, there were more autoharps in this country than guitars. And, the earliest country music recordings took place in Bristol VA in the 1920s featuring the autoharp with both the Carter Family and the Stonemans. Join us in this unusual radio broadcast, as we revive this once popular American parlor instrument and listen to Virginia All Star Autoharps playing the autoharp in both traditional and innovative new ways

We will start at the beginning with Sara and Maybelle Carter, Pop Stoneman, Kilby Snow, & Cecil Null, all Hall of Famers, and continue on to include current Autoharp recording artists like Bryan Bowers, Mike Seeger, & John Hollandsworth, among others. We'll slip in Karen Mueller, Mike Fenton, and other surprises here and there, to show how the Commonwealth has spawned a'harps country- and worldwide.

We have also arranged live performances during the show by Will Smith and local favorite, Judie Pagter. Will was a former C'Ville resident and manager of the Prism Coffee House, and is one of the most innovative AH players we have today. Judie, who lives in nearby Stanardsville, has carved out her own niche in the autoharp world as a member of Country Ham, the well-known string band.

\*Note This show was a huge success in the WTJU spring folk marathon fundraiser. Judi Pagter and Will Smith treated us to live radio autoharp the old-fashioned way, hearkening back to Mother Maybelle and other autoharp radio personalities of the past. The show covered the early VA Masters and Hall of Famers in Part I and then included honorary Virginians, Karen Mueller, Ron Wall, Mike Fenton and Hal Weeks in Part II. Bryan Bowers was the "link in the chain" connecting the old players of the past to today's modern generation.

Autoharp players from as far away as Japan sent in their pledges, which all together totaled more than any other folk program in that time slot in the past. Many thanks to Sandy Snyder, Blue O'Connell and the good people at WTJU Charlottesville, who took a chance on an all-autoharp radio program

*The above program was presented on the date mentioned and enjoyed by thousands. Another reminder of what can be accomplished by a few determined people with help from their friends.*



# I'll Buy That ...

by Lucille Reilly

I remember distinctly, just prior to MLAG 2007, when Neal Walters just got off the phone with Rusty Thornhill, who was interested in selling his Perfect Touch Fingerpicks at the Gathering. They were \$40 for a set of three, and all of us in earshot of Neal wondered — who would be crazy enough to fork over that kind of money for *fingerpicks*?! Well, I did, and so did many others, because we became convinced.



Perfect Touch fingerpicks come in a variety of sizes and gauges (thicknesses), in nickel and brass, to fit fingers of any size, small to large. The very special feature of these picks is the way the bands surround the finger. Rusty, a guitarist himself, devised *two* patented band designs so that when they are worn (see photo), the bands on the middle fingerpick don't clunk into the bands on the index and ring picks, whose ends are designed to bypass each other to eliminate cuticle pain. A plus is that all bands wrap further up the fingers, away from the fingernails, than other commercial picks. As a result, even though they weigh more than the commercial picks we have known for so many years, they actually feel *lighter* on the fingers. Translate that to increased picking speed when you need it and these picks will take your music anywhere you want it to go.

And if this wasn't enough, in February 2008, Rusty presented the string-picking world with a thumb pick to match, in three sizes to accommodate all thumbs! I called Rusty the day mine arrived (on the day of a concert—and yes, I used it!) to make sure I understood how to

wear it and to get some background about the concept. Rusty explained that a dobro player once told him that a thumb pick is the right size when his thumb turns blue. Haven't we autoharpists been there, too? So it was time for a thumb pick that felt comfortable to wear while playing.

The unique feature of the Perfect Touch thumb pick makes the \$17.95 price worthwhile. Its bands wrap around the thumb *joint*, instead of just above the nail. Each side of the band is a set of two "tines," whose edges curl away slightly from the thumb (more comfort). The tines can be spread apart to increase joint comfort, if needed (I had to spread them a tad). Amazingly, while this pick slides on and off easily, it doesn't rotate around the thumb on its own while playing. The thing that impresses me most about this thumb pick, aside from its comfort, is the healthy use of thumb plucking it promotes, which may in turn spread to the rest of the hand: the tines immobilize the joint just enough to encourage plucking movement up at the wrist. Should this movement feel substantially different to autoharpists (expect this), hang in there and give it time. This is good for us.



The only struggles I encountered with these picks are that the fingerpicks may lose their grip when my fingers sweat (onstage under bright lights; a hole on the pick head and perhaps in the band may help them hold fast) and that, despite my small fingers, the pick heads are narrow enough that my skin sometimes contacts the strings. (I

don't have time during a concert to face the picks in exactly the right direction to prevent this, and it may take a tune or two to set them just right.) Also, sometimes the thumb pick has collided with the lowest bass string in such a way as to rotate the pick on my thumb, moving the pick point to a place that's harder to get the bass sound I'm after. I am still not sure why this happens, but it may be that my hand is simply too close to the strings. Beyond this, *AQ* readers having swollen finger joints for whatever reason need to note that Perfect Touch picks may be just as challenging to fit as other picks on the market.

All in all, Perfect Touch is working towards perfect solutions for pickers of all stringed instruments. We should all be thankful that Rusty Thornhill is looking out for us, making our music-making that much more happy and comfortable.

Rusty's contact info:  
Perfect Touch Finger Picks  
117 Apple Circle  
Crossville TN 38555 USA  
or  
[www.perfecttouchpicks.com](http://www.perfecttouchpicks.com).

*Editor's note:*

*With this article we are reviving a column that appeared from time to time a few years back. If you have an autoharp-related item you think would be of interest to your fellow 'harpers, send us the info, plus a picture if available and share your "find" with your friends.*

Mary Ann

# 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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# Stringalong Weekend

October 24-26, 2008

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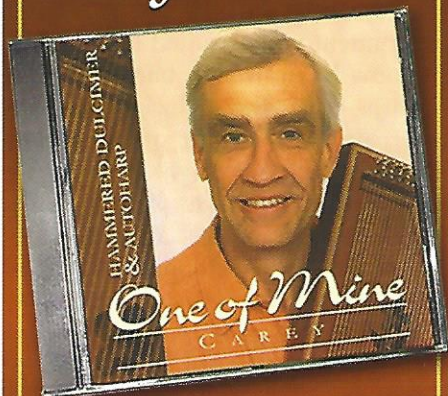
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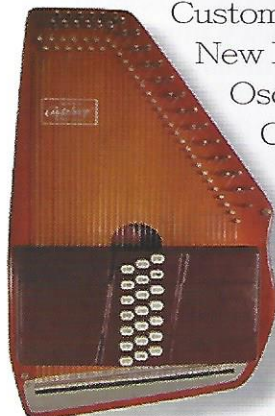
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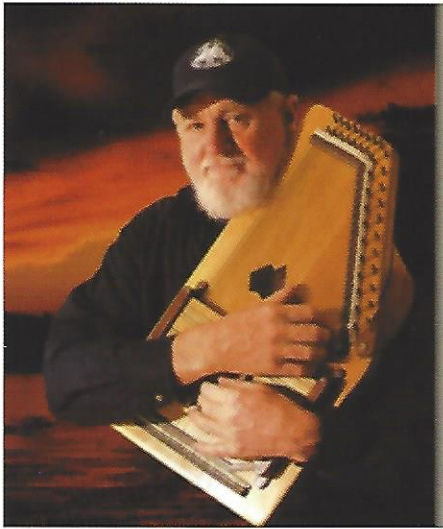
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# Picker's Portrait

Evan Mathieson



Evan Mathieson was born in 1943 in the small township of Nullawarre on the infamous Shipwreck Coast in the state of Victoria in Australia. The nearest town is Warrnambool, the home of the prestigious Flagstaff Hill Maritime Museum. Evan's family farm was close to the beautiful Twelve Apostle rock formations in western Bass Strait along The Great Ocean Road.

Evan's parents were both good singers and often performed at local concerts. His great-grandparents had donated part of their farmland for the building of a small local "ecumenical" chapel to be used alternately by the Church of England, Baptists, Methodists and visiting missionaries on sabbaticals from their overseas mission postings. The Mathieson family routine every Sunday was to attend church and then to gather at the grandparents' family home. Whilst the older members of the family socialised, the then very young Evan pestered his very favourite Aunt Edna to take down her old black Rosen autoharp from its special spot on top of the tall kitchen cupboard and play a tune for him.

This was the start of Evan's fascination for the autoharp, and now some 60 years later, Aunt Edna has gone to meet her maker, but the seed she sowed all those years ago is still bearing fruit, and Evan now not only is Australia's foremost autoharp

player, but he also hand-builds his own autoharps with the very distinctive "map of Australia" sound hole.

When Evan was a teenager, his father died unexpectedly, so Evan left the family farm and moved to Melbourne where he took up singing and playing the guitar. The first folk concert he attended was Pete Seeger, Live at the Melbourne Town Hall, and Evan was hooked on folk music from then on.

After a short time of working in Melbourne, Evan made the 2,000 km move north to Brisbane where he met and married Lyn ... and bought his first Autoharp! Once more a Seeger – Mike this time – inspired his interest! Mike Seeger appeared in concert at the Brisbane Town Hall where he played *Victory Rag* on his autoharp and Evan decided that one day he would do that, too! The result was that in 1968 Evan purchased his first autoharp, a 15-bar Appalachian model Oscar Schmidt with a solid spruce top and a birds-eye maple back. He transferred his finger-picking guitar style to the autoharp and taught himself to play *Victory Rag* and *Grandfather's Clock* (very fast bluegrass style) as well as playing the autoharp to accompany his vocals in his contemporary and traditional folk, and blues and jug band repertoire.

Way back in those days before the wonderful www., our only way of purchasing strings and replacement parts from down here – way down under! – was via snail mailing a "REMOTE AREAS ORDER FORM" to Oscar Schmidt in the USA and then waiting for weeks and sometimes months for the parcel to arrive. This we did patiently until the dreadful day that our "Remote Areas Order Form" was returned marked "RETURN TO SENDER — ADDRESS NOT AT THIS ADDRESS!" Evan's poor old autoharp languished with several broken strings needing replacement for quite some time, until help came in the form of yet another Seeger – Peggy, this time. We met up with her

at the National Folk Festival held in Maleny in Queensland where we were delighted to see her sing and accompany herself on Autoharp. We told her of our returned order form and she was able to tell us that Oscar Schmidt had been taken over by Washburn, and she very kindly gave us the new contact address to help us access our much-needed autoharp strings.

Once the new strings were acquired, the autoharp "disease" took Evan over again! As his playing improved he became frustrated by the limitations of his 15-bar Oscar Schmidt, and when the glue joints in the corners started to give way in our humid, tropical Queensland climate Evan was forced to take desperate action, and after pulling his Schmidt apart and then re-glueing it, he decided to build a new autoharp for himself.

This was the start of the Aussieharps which Evan lovingly handcrafts from Australian timbers. Then people started bribing him with money to part with his particular instrument which suited their needs. So now Evan usually builds 4 Aussieharps each year, tailoring them for the particular wishes of his clients — left-handed or right-handed, for either table or upright playing, chromatic or diatonic. As a natural progression, the new autoharp owners of course wanted instructions on playing and looking after their new acquisitions, so this led Evan to be invited to conduct autoharp players workshops at various folk festivals. (In Australia we do not yet have the population to support the number of autoharp enthusiasts required to stage full specialty autoharp festivals.)

At the first Autoharp Players Workshop that Evan ran at the National Folk Festival now based in our national capital, Canberra, we met up with Roz Brown who arrived to perform with his autoharps and limberjacks at the Festival after attending a World War II Veteran's Re-

union in Cairns, North Queensland. In his luggage Roz had brought some copies of *Autoharp Quarterly*, which he kindly left with us. Thus commenced our very happy association with *AQ* which has now become a greatly appreciated part of the autoharp workshops and performances presented right up the east coast of our big, wide land.



*Evan performing at the St. Alban's Folk Festival, just north of Sidney, NSW. Photo courtesy of Mike Richter, "James Craig" Historic Tallship Publicity Photographer, 2007.*

Evan has been enthusiastically involved in folk festivals ever since they were first held here in Australia. In 1967 and 1968, our first Australian National Folk Festivals were held in Melbourne. In 1969, the National started its roving life and that year it was held in Brisbane, under the title of the first Moreton Bay Folk Festival. As well as performing, Evan was also voted into the job of Program Director for this Festival. It was during this time that he worked with the late, great Harry Robertson who was one of the founding fathers of the folk movement in Australia. Harry was also a very fine songwriter who wrote from his real life experiences as an engineer with the British Navy on salvage tugs in the North Sea, with the Norwegian whaling fleet in the Antarctic, as a merchant seaman on tankers around the world, and lastly in his everyday working life in ship repair in Brisbane after he and his family migrated from Scotland.

Harry Robertson's great songs (which Evan learned directly from Harry back in the 1960s) were the obvious choice for Evan's first CD titled "Harry's Legacy" which was released in 2007. This CD includes a 24-page booklet of the song words and archival photos and features

Evan singing, reciting, playing guitar, but most important of all, playing his own hand-built diatonic and chromatic autoharps. *Evan's CD is available through the Autoharp Quarterly Marketplace.*

Evan's autoharps are proudly played by some of the best singer/songwriter/performers in Australia including Phyl Lobi (Vinnicombe), Sue Gee, Graeme Fletcher and "left-hander" Warren Targett ([www.warrentargett.com](http://www.warrentargett.com)). Last year his No.XXIII autoharp winged its way to the UK with new owner/player Nancy Kerr and her performing and life partner James Fagan. Nancy's personalised 21-bar chromatic features in her composition *Break Your Fall* on their new CD, "Station House." A photo of Nancy "hugging" her Aussieharp may be seen at [www.kerrfaganharbron.co.uk](http://www.kerrfaganharbron.co.uk) or [www.KerrFagan.com](http://www.KerrFagan.com).

We would like to conclude with a special word of thanks to Mary Ann and the *Autoharp Quarterly* for their very place as an invaluable contact point for 'harpers – especially in the wide remote spaces "Down Under."

We look forward to sending you more news and photos from OZ for future editions.

With our very best wishes,  
Evan & Lyn Mathieson  
PO Box 21  
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Queensland  
Australia



*Evan with Nancy Kerr and James Fagan*

*Editor's note:* Graeme Fletcher is mentioned in Mary Umbarger's P.S. Postscripts from 'Harpland.



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# Colorfully Chromatic

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Written by Hughie Cannon (1902)

According to one musician, the only song he was asked to play more than this one was *The Star Spangled Banner*. Originally a "politically incorrect" parlor song, *Bill Bailey* has become a ragtime and jazz classic, interpreted by many recording legends of the past and present.

The story goes that a black vaudeville performer named Bill

Bailey came home late one night and found his wife had locked him out of his house. She had apparently had enough of his partying. One of his drinking buddies (Hughie Cannon, the composer of the song) put him up in a local hotel and assured him that a night away from home would have his wife pleading for his return. Whether it happened that way or not,

the song enjoyed instant popularity and Cannon had a hit at the tender age of 16.

For purposes of this column, it offers a good chromatic workout as well as a good repertoire addition. In fact, it just might end up being one of your most requested songs!

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# BILL BAILEY

Words and music  
by Hughie Cannon

F Dm F D<sup>°</sup>7 F Dm F Dm F  
 Won't you come home, Bill Bai - ley, won't you come home? She moans the

F C<sup>°</sup>7 C7 C<sup>°</sup>7 C7  
 whole day long; I'll do the cook - in', dar - ling,

C7 D<sup>°</sup>7 Dm F  
 I'll pay the rent; I know I've done you wrong;

F Dm F D<sup>°</sup>7 F Dm F  
 'Mem - ber that rain - y eve - that I drove you out, with

F F7 B<sup>b</sup> Gm D<sup>°</sup>7  
 noth - ing but a fine tooth comb? I know I'm to blame; well,

F Dm D7 G7 C<sup>°</sup>7 G7 C7 Am F  
 ain't that a shame? Bill Bai - ley, won't you please come home?

Chorded for Autoharp by Lyman Taylor.

To AQ Readers ...

Exploiting the harmonic riches of dominant and diminished seventh chords can take an autoharp player to "seventh heaven." As I leave the Colorfully Chromatic column of Autoharp Quarterly, my thanks to AQ which for several years has permitted me to travel there (with my wonderful travel companion, Karla) and to take the rest of you along for the ride. May your lives continue to be "harmonious."

Bud (Lyman Taylor)



# The Children's Corner

by Verla Boyd and Kathleen Bassett

## Farm Song number 2 ... "Pig In a Pen"

Well, that is one animal we don't have. In fact you rarely see a pig anymore while riding through the country. They are all kept in feeder barns. I visited one near by that housed 4,000 of them. They were all in one big barn with controlled lighting, heating/cooling and food and water. I guess that is progress, but it seemed unnatural to me.

Our son, Dale, also has a farm and he had his first calf of the year April 29, 2008. She (a heifer) was born outside in the rain. He picked

her up and carried her to the barn and made a bed of warm straw for her. Momma cow followed close behind. Now that's a *real* farm when the farmer is involved with the birthing and care of the new born.

And while we are on the subject of birthing, Kathleen is due to have a baby the first of September, so you can expect a lullaby in the near future. This will be our first granddaughter. We do have 2 grandsons.

Now about the song *Pig In a Pen*. Kathleen and I have chosen to

put the chorus first, then the verses in the part B section although this is not an AA BB song. This way it is like an introduction to the song. I could only find a few verses to this song, so this could give you another opportunity to write a verse to extend this song. Thus adding to the traditional style of passing songs down. Thus like the ones we have so many of by those who have gone before us.

Because of the wording in the verses, the timing changes with each verse. This will give you the opportunity to sing and play it while fitting the words into timing that best suits the words and your style. We hope you enjoy this song. It is a fun one.

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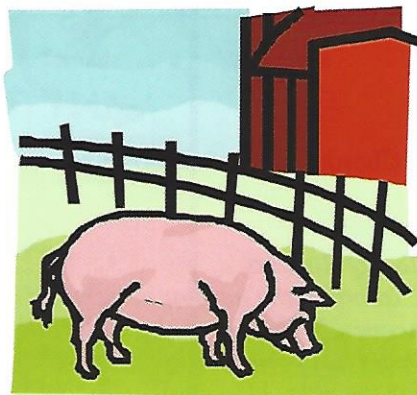
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Alex Usher  
330 W. Lockwood Ave  
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Webster Groves, MO 63119





# "Pig in a Pen"

Traditional

Arranged by Verla and Kathleen

Chorus G C

I got a pig home in a pen corn to feed him on

G D G

all I need is a pretty little one to feed him when I'm gone

G C

go in' on the moun tain to sow a little cane

G D G

raise a bar rel of sorg hum to sweeten li za Jane

*Chorus:*

I got a pig home in a pen  
 Corn to feed him on;  
 All I need is a pretty little one  
 To feed him when I'm gone.

*Verse 1:*

Goin' on the mountain  
 To sow a little cane,  
 Raise a barrel of sorghum,  
 To sweeten ol' Liza Jane.

*Chorus:**Verse 2:*

Black clouds arisin'

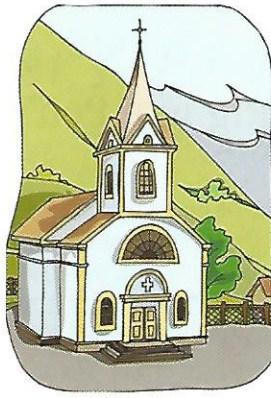
Surely sign of rain,  
 Get your old gray bonnet on,  
 Little Liza Jane.

*Chorus:**Verse 3:*

Bake them biscuits, baby,  
 Bake 'em good 'n brown.  
 When you get them biscuits baked,  
 We're Alabamy bound.

*Chorus:*

# Sacred



# 'Harp

by Eileen Roys

## "We Plow the Field"

One of the many important lessons the Scriptures teach us about harvests is that there is always a time of waiting between the planting of the seed and the gathering of the crop. This is true in spiritual matters as well. Before the full bloom of the Spirit's fruit is produced in our lives, God usually requires of us a period of patience and anticipation. Another truth is that a bountiful harvest is directly proportionate to the degree of sowing we have done. That theme flows throughout the verses of this lovely hymn, which is sometimes also referred to as *We Plow the Fields, and Scatter*.

Originally known as the *Peasant's Song* with lyrics by Matthias

Claudius (circa 1782), the hymn depicts a thanksgiving harvest in a North German farmhouse. Having been an atheist before his conversion, Claudius was editor of the local newspaper in Hesse, Darmstadt, where he also served as a Commissioner of Agriculture.

The hymn was initially seventeen verses long, each followed by a refrain. Translated into English by Miss Jane Montgomery, the piece was mercifully shortened to its present day three verse format. *We Plow the Fields* first appeared in Reverend Charles S. Bere's *A Garland of Songs* in 1861 and subsequently in the Appendix to *Hymns Ancient and Modern* in 1868.

The melody by J. A. P. Schulz is Dresden and was set to Claudius's hymn in Hanover in 1800. Schulz was Kapellmeister first to Prince Henry of Prussia and later served at the Court of Copenhagen. His health was permanently damaged trying to save the music library when the Danish Royal Palace burned down in 1795. The tune first appeared in England in 1854 and was associated with the current lyrics in *The Bible Class Magazine*. According to Nigel Day of St. Peter's Church in Nottingham, it was then arranged and harmonized by Reverend J.B. Dykes for the aforementioned first edition of *Hymns Ancient and Modern*.



# We Plow the Fields

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

1. We plow the fields and scat - ter The good seed on the land, But  
 2. He on - ly is the mak - er Of all things near and far, He  
 3. We thank Thee, then, O Fa - ther, For all things bright and good The

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

it is fed and wa - tered by God's al - might - y hand; He  
 paints the way - side flow - er, He lights the eve - ning star; The  
 seed - time and the har - vest, Our life, our health, our food; Ac -

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

sends the snow in win - ter, The warmth to swell the grain, The  
 winds and waves o - bey Him, by Him the birds are fed; Much  
 cept the gifts we of - fer For all Thy love im - parts, And

G / / / Em / / D7 / / / G

breez - es and the sun - shine, And soft, re - fresh - ing rain.  
 more, to us His chil - dren, He gives our dai - ly bread.  
 what Thou most de - sir - est, Our hum - ble, thank - ful hearts.

G / / / D / / Em G Am Em D /

All good gifts a - round us Are sent from heaven a - bove; Then

G D G D Em D Em G C Am G D G

thank the Lord, O thank the Lord For all His love.

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# Interaction

## YOU ARE INVITED TO PARTICIPATE IN AN INTERACTIVE LESSON WITH Ann Norris

Ann Norris is a native Texas gal who won the Texas State Autoharp Championship and the coveted International Autoharp Championship in 2002. She and her husband, Jeff, have been traveling full-time in their RV, but now are building a house! They have travelled to music festivals all over America. They both sing and perform with their instruments and teach workshops at many of the festivals they attend.

Ann's musical background began with piano lessons at age 5 and continued with vocal training in high school. In fact, it was in the school choir that Ann met Jeff and their relationship has continued since then. She has been playing autoharp for about 15 years.

When they are at their Texas home, Ann performs regularly for churches, clubs, businesses and music theaters. She teaches a beginners jam each month and is known for "infecting" many while on the road with the desire to begin playing the autoharp. Her "down home" lingo and sense of humor keep her classes fun and easy to understand, both for the beginner and those who are already adept at playing the autoharp.



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## An Interaction Lesson with Ann Norris

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**If you are strictly a diatonic harp player....this lesson is NOT for you.  
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But....if you are a chromatic player who is picking melody (or wants to ) and do not understand the value of having diminished chords included on your harp....this lesson is for YOU!**

**For years I had diminished chords on my harp but didn't know what to do with them. They were installed when I bought my first Orthey because Ivan Stiles suggested I'd enjoy them.**

**Then I discovered some significant things about them:**

- 1. There are only 3 of them.**
- 2. They give you access to ALL 5 of the black notes of the piano.**
- 3. They go with ANY key on the harp.**

**I know that their names can be confusing...because they are Chamaeleon in nature. And though they have many chord names, I prefer to simply call them the "soybean chords"...because they take on the flavor of any key you wish to use them with. Now don't let me loose you "theoretically retentive" harpers. I just want you to be able to distinguish between their SOUNDS.....NOT their names. OK?**

**If you decide to experiment with them, you may cut the chords like this (and I am using the names for the key of G in diminished 7<sup>th</sup> chords)**

**Do7: D F G# B**

**C#o7: C# E G A#**

**Co7: A C D# F#**

**Now....How do I use them? ( For the sake of example I will use the familiar tune "The Old Rugged Cross" by George Bennard.)**

**TO PICK A MELODY:**

Use the diminished chords to give access to the accidentals (G# and A# notes) in the second and third measures.

On a hill far a-way Stood an old rug-ged cross The em-blem of suf-'fring and shame

If you do not have diminished chords on your harp then you will find that you will have to alter the tune somewhat to play this line. It will not sound like the original tune.

But with the addition of the diminished chords it is quite easy to play that line.

There are hundreds of tunes that just can't be played in their original form without the diminished chords on the harp. Now I know I'm "opening a can of worms" on Cyberpluckers for discussion about this. There are plenty of harpers that don't use diminished chords and get along fine without them. But **SOME** of us enjoy playing the original melody **AS WRITTEN**.

Another way to use the diminished chords are these:

**INTRODUCTION OF TUNES:**

Play the first line of a tune, follow with a diminished chord and then play the V7 chord of the key you are in and "Voila!" You have a delightful introduction to your tune.

On a hill far a-way

**ENDINGS OF TUNES:**

After playing the last line of a tune, then follow with the **RELATIVE MINOR OF THE IV CHORD.....** one of the **DIMINISHED CHORDS...** and then back to the **I CHORD** of the key you are in.

And ex - change it some-day for a crown

**CHANGING KEYS DURING A TUNE:**

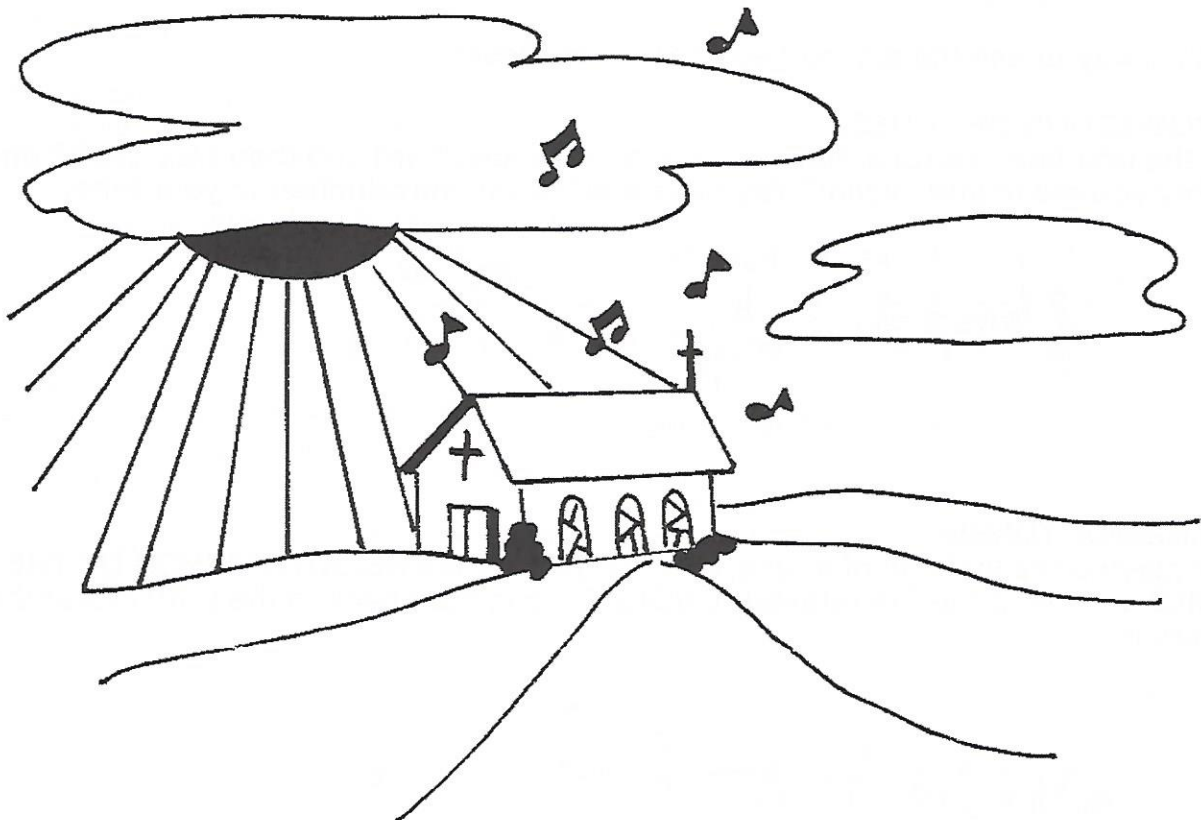
Play the last line of the melody in the key you are in. Insert a new introduction by using a diminished chord and the V7 chord of the **KEY YOU ARE GOING INTO:** (example from Key of D to Key of G)

And ex - change it some-day for a crown (KEY CHANGE NOW) Oh, the old rug - ged cross

I know the next question in your mind. “ How do you know WHICH diminished chord to use??” And my answer: “Go shopping!”

For instance..if you are cooking for guests and you want to make a good impression.... you TASTE the difference between the different brands of green beans and then choose the best. After all...you only have 3 “cans of beans” to choose from!

So don't be afraid of using those diminished chords. Try them. I think you'll like them if you just give them a chance.....and I'll even supply your first tune!





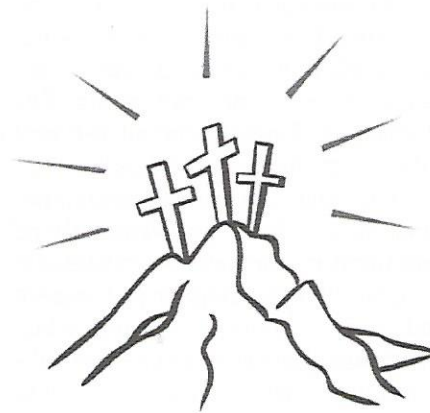
# The Old Rugged Cross

George Bennard/ Arr. Ann Norris

$\text{♩} = 74$

On a hill far a - way Stood an old rug - ged cross The  
 em - blem of suf - fring and shame. And I love that old cross where the  
 dea - rest and best for a world of lost sin - ners was slain. So I'll che - rish the old rug - ged  
 cross till my tro - phies at last I lay down. I will cling to the old rug - ged  
 cross and ex - change it some - day for a crown.

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# jam 'n bare bones

with Mike Herr

## Mississippi Sawyer

Having just returned from the always euphoric experience of the Mountain Laurel Autoharp Gathering, I had to look back and remember all the fun jams and times sitting around with various friends picking tunes. Probably all of the tunes that I've done for this column were played at some point by myself and others, and I realized that a very commonly played tune has not been reviewed – this quarter's *Mississippi Sawyer*.

This tune is very well known throughout the USA and likely overseas as well. It was first published in 1839 in George P. Knauff's *Virginia Reels*, Vol. 1 as *Love From the Heart*, and has also been named *The Down-fall Of Paris* over the years.

A sawyer is apparently a boatsman's term for an uprooted tree whose roots anchor to the stream or river bed and whose trunk can weave and bob about up and down, threatening boats with disaster. I love the following description found on the internet. (Ford [1940] relates: "This tune seems to have a strong appeal among old time fiddlers. The writer has heard it at old fiddlers' concerts from coast to coast. When played by a fiddler who loses himself in the swing of its rhythm, his listeners may hear the faint tinkle of anvils, the clinking of horseshoes and the whet-

ting of sickles and scythes and cradles. It is lively and exciting, yet soothing. The authorship is credited to an early sawmill owner, who set up his mill somewhere near the junction of the Ohio and Mississippi rivers. The first enterprise of its kind so far West, it created widespread interest among a people whose only means of producing building materials had been the ax, maul, wedge and rive, and the broadax and adze. Always referred to as "The Mississippi Sawyer," the millwright became a noted character and people congregated daily at his mill from miles around. It was a tradition among a later generation that the celebration following the test run of the mill was the occasion for a picnic that lasted for days. The picnickers came in covered wagons, well supplied with good things to eat, and pitched camp in the woods near the mill. All hands took part in handling the logs and lumber got under way, and tables and a dance platform were speedily built of the first boards from the saw. After the day's work, an open air banquet was served by the women, and when it was learned that the sawyer was also a fiddler, he was immediately chosen by acclamation to play the opening tune of the dance. Thus came into being *The Mississippi Sawyer*, one of the rare old tunes of American fiddle lore.")

The tune is presented in a somewhat "notey" form, and can easily be simplified by the selective exclusion of notes that the fingers just cannot find. It is a good one to use when practicing short scales runs and other familiar musical figures, as found in measures 20 and 23.


A couple other notes about the tune. In the third and fourth measures of the A part there is a choice (as there so often is) between using the A7 chord to get the G note and using the G chord to do the same. The trade-off is that with the A7

there is less work with the left hand as there are less changes to be made. But the accuracy of hitting that G note has to be spot-on when using the A7 chord or it will sound sloppy and inexact. When you use the G chord (as I've shown in measures eleven and twelve) the accuracy is much easier, but there's more work with the left hand in getting the changes. This latter method is definitely my favorite, as clear melody is what I routinely preach.

Another word about the melody line. This is a folk tune that has been played for over 150 years, and there is obviously no one right way to play it. There are variations upon variations and this is only one of them. Please do not take this melody as gospel and go to a jam expecting this exact line to be played. You will fit in just fine, however, as all the major places where you end up should fit with whatever anybody else is doing. I've included some differences here and there between the first and second A and B parts so you can see some of the variety you will encounter.

So, it's a really good one to start with the slow version on the AQ website, get comfortable with that, press your fingers to go up-tempo a bit more with the medium speed version and then try to push yourself as fast as possible. It will be sloppy, of course, but then when you back down to a more manageable speed, it will sound *so good!* Hitch up your overalls and get to work!



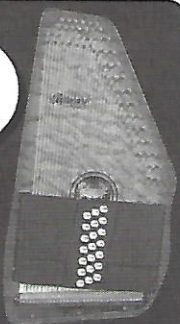


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# Mississippi Sawyer

Jam Version

traditional  
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1

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

6

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

11

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

16

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

21

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

26

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

31

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



## 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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### CALIFORNIA

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**Bay Autoharps** (San Francisco area) meet in Castro Valley on Fridays in winter and summer months, and occasionally at other locations and times. All acoustic instruments are welcome. Contact Ron Bean at [Autoharperon@gmail.com](mailto:Autoharperon@gmail.com) or 415-425-2150 or Sally Schneider at [Bubbas44@comcast.net](mailto:Bubbas44@comcast.net) or 510-690-1775. A list-serve is maintained to announce autoharp friendly events in our area. You can sign up at [Bay-autoharps-request@listbase.net](mailto:Bay-autoharps-request@listbase.net).

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### FLORIDA

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

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

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### LOUISIANA

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**The Shreveport Autoharp Group** meets the 3rd Saturday of the month in the conference room of the Cedar Grove Library, 8303 Line Avenue, Shreveport, LA. The time is 1pm to 4pm and all acoustic instruments are welcome. The contact person is Gene Gardner, 903-687-2840 or email [autoharper@comcast.net](mailto:autoharper@comcast.net). It is advisable to contact Gene ahead of time, as the time or location is changed out of necessity.

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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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### MISSOURI

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The **Folks Like Us Music Society** in Springfield, MO is changing their meeting time from the 3rd Sunday to the 1st Sunday effective September 7th. The location at the Library Center on S. Campbell and the time, 1:30 - 4 pm will remain the same according to Alice Penovich.

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### NORTH CAROLINA

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

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### OHIO

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

---

### 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



# 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

## TINA LOUISE BARR

1801 H Street  
Suite B-1 PMB #225  
Modesto, CA 95354  
[autoharphighgear@hotmail.com](mailto:autoharphighgear@hotmail.com)  
[www.highgearmusic.com](http://www.highgearmusic.com)

### Performance schedule:

*September 26 - 28*  
Kings River Bluegrass Festival  
Hobbs Grove, CA  
"Country Grass Band"  
559-338-0026  
*November 1*  
9am to 12 noon  
"Tina Louise Barr and Hot Wire"  
Modesto Farmers' Market  
Sixteenth and H Streets  
Modesto, CA

## ROZ BROWN

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

### Performance schedule:

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

## DOOFUS

12228 Hollowell Church Road  
Greencastle, PA 17225  
[neal@doofusmusic.com](mailto:neal@doofusmusic.com)  
<http://doofusmusic.com>

### Performance schedule:

*August 5*  
TBD  
Lakeland, CO  
Neal & Coleen  
Workshop & Concert  
Info: Margaret Bakker  
*August 6*  
Great Plains Theatre  
Abilene, KS  
Neal & Coleen concert  
Info: Marc Liby  
*August 7 - 10*  
Gateway Dulcimer Festival  
Belleville, IL  
Neal & Coleen  
Workshop & concert

### Web site:

Gateway Dulcimer Festival  
*August 16*  
Union Old Home Day  
Lion's Pavillion, Union, CT  
John & Heidi concert  
Info: 860-684-3812  
*August 29 - September 1*  
Cedarville Campout  
near Waldorf, MD  
DOOFUS - hanging out  
Info: Wanda Gardner  
*September 7*  
Sunday Music In the Park  
Alex Caisse Park, Willimantic, CT  
The Harpbreakers (John & Heidi  
and Mike & Scotty)  
Info: 860-423-2988  
*September 26 - 27*  
Nutmeg Dulcimer Festival  
Unitarian Society  
Hamden, CT  
John & Heidi  
Workshops & Mini-concert  
*September 26 - 28*  
Old Capital Traditional Music Fest.  
Corydon, IN  
Neal & Coleen  
Workshops & concert  
Info: Corydon Dulcimer Newsletter  
*October 4 Daytime*  
South Windsor Heritage Days  
South Windsor, CT  
DOOFUS -- Concert  
Info: Coleen Walters  
*October 4 7:30pm*  
Tolland Arts Center  
Tolland, CT  
DOOFUS -- Concert  
Info: Coleen Walters  
*October 18*  
Captain Charles Leonard House  
633 Main Street, Agawam, MA  
The Harpbreakers (John & Heidi  
and Mike & Scotty) Concert  
Info: 413-786-9421  
*October 24 - 26*  
Stringalong Weekend  
Olympia Resort near Milwaukee,  
WI  
Neal & Coleen  
Workshop & concert  
[www.StringAlongWeekend.com](http://www.StringAlongWeekend.com)

## JOHN HOLLANDSWORTH

700 Tower Road  
Christiansburg, VA 24073  
540-382-6550  
John, Kathie & Mountain Fling  
[john@blueridgeautoharps.com](mailto:john@blueridgeautoharps.com)  
Blue Ridge Autoharps  
[www.blueridgeautoharps.com](http://www.blueridgeautoharps.com)  
**Performance schedule:**  
*September 14*  
Music on the Mountain 5 - 6 pm  
Roanoke Mountain CG on the Blue  
Ridge Parkway, near Roanoke, VA  
Fling Band w/John & Kathie Hol-  
landsworth and Jim Lloyd & Ed  
Ogle.  
*October 11*  
Workshop by John at 1:30pm  
House Concert by John & Kathie at  
7pm Sponsored by the Capital  
'Harpers at the hoime of John &  
Mary Dettra, McLean, VA. Contact  
Jim Weed at [whidbey@comcast.net](mailto:whidbey@comcast.net).

## LINDA HUBER

85 Packing House Road  
Hanover, PA 17331  
[lhuber3@hotmail.com](mailto:lhuber3@hotmail.com)  
[lhuber3@embarqmail.com](mailto:lhuber3@embarqmail.com)

### Performance schedule

*August 6, 20, 20*  
1pm to 2pm 'Harp In the Park  
Free lessons, 'harp provided  
Codorus State Park  
Hanover, PA  
*August 11 - 15*  
1 to 3pm Hurlbut Church  
Chautauqua Institution  
Chautauqua, NY  
Beginner lessons

## ADAM MILLER

PO Box 951  
Drain, OR 97435  
650-804-2049  
[autoharper@earthlink.net](mailto: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.*  
*August 4 10:30am & 12:30pm*  
Northeast Harbor Library  
Northeast, ME

August 5 1:30pm  
 North Haven Library  
 North Haven, ME  
 August 6 6:30pm  
 Ellsworth Library  
 Ellsworth, ME  
 August 9 1pm  
 Sturgis Library  
 Barnstable, MA  
 August 13 2pm  
 Port Leyden Community Library  
 Port Leyden, NY  
 August 14 6pm  
 Field Library  
 Peekskill, NY  
 August 23 4:30pm  
 Del Norte County Library  
 Crescent City, CA  
 September 15 10am  
 Stockton Branch Library  
 Stockton, MO  
 September 15 2pm  
 El Dorado Springs Branch Library  
 El Dorado Springs, MO  
 September 16  
 St. Peter School  
 Quincy, IL  
 September 18 - 21  
 Walnut Valley Festival  
 Cowley County Fairgrounds  
 Winfield, KS  
 September 24 10am  
 Wichita-Sedgwick County Historical  
 Museum  
 Wichita, KS  
 October 16  
 Stearns Elementary School  
 Pittsfield, MA  
 October 17 7pm  
 Aurora Waldorf School  
 West Falls, NY  
 October 19 2pm  
 Bridgewater Library  
 Bridgewater, NJ  
 October 21  
 Crooker Theater  
 Brunswick, ME  
 October 24  
 Old Town Elementary School  
 Old Town, ME  
 November 7  
 Dream Lake Elementary School  
 Apopka, FL  
 November 7 3pm  
 Flagler County Public Library  
 Palm Coast, FL  
 November 8 10am  
 Yalaha Country Bakery  
 Yalaha, FL  
 November 8 7pm

Community Center  
 Melbourne Beach, FL

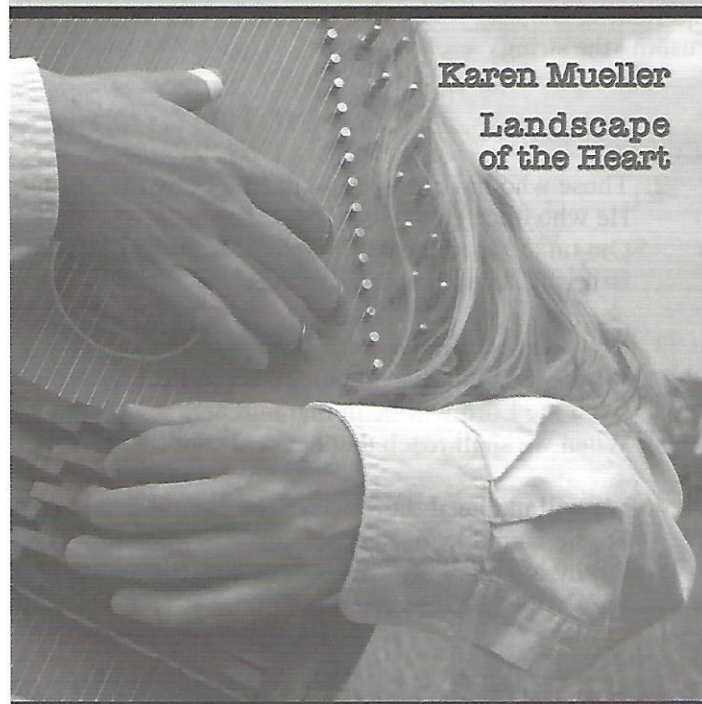
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[mitchg@folkloreproductions.com](mailto:mitchg@folkloreproductions.com)  
[www.folkloreproductions.com](http://www.folkloreproductions.com)  
**Performance schedule:**  
 August 8 - 10  
 Minnesota Bluegrass  
 Richmond, MN  
 Info: 800-635-3037  
[www.minnesotabluegrass.org](http://www.minnesotabluegrass.org)  
 August 30 - 31  
 Festival Of the Rivers  
 Hinton, WV  
[www.hintonwva.com/festriivers.html](http://www.hintonwva.com/festriivers.html)  
 September 6  
 TBA  
 Berryville, VA  
 540-955-4001  
 September 13  
 Doc Boggs Festival  
 Norton, VA  
[www.birthplaceofcountrymusic.org](http://www.birthplaceofcountrymusic.org)

October 17 - 19  
 California Banjo  
 Sacramento, CA  
 925-938-4221  
<http://www.folkloreproductions.com>

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# In the beginning...

by Mary J. Park

Even though I did not grow up with them, I love many old gospel tunes. I think it's the unabashed way they are usually sung that draws me to them and makes them so much fun to play and sing. "Green Pastures" is one of these songs. Of course it doesn't hurt that when I sing this tune, I envision Mary Gillihan of Mountain View, Arkansas belting this out on the Ozark Folk Center stage. And believe me when I say that no one can belt out an old gospel tune quite like Mary in her wonderful alto voice.

This is not a difficult tune to play. Many of the phrases repeat themselves, so once you have conquered it once, you have it made. In this arrangement, it is most important that I point out how to play the notes that are tied together in the tablature line. I've written it with a thumb stroke between the two pinched notes. The thumb stroke is there to keep the one, two, three beat going and is only a rhythm stroke. If you play this thumb stroke, it is important to play it very quietly, hardly brushing the strings

so that it does not get in the way of the melody. Alternately, you could just leave out this thumb stroke out and hold the first pinch of these measures for two beats before pinching the note that it is tied to. Also, in most of these measures, both melody notes are played on the same G chord. Be careful to pinch the correct note each time so as not to lose the melody. Note that the notes go down in pitch each time. If you are have trouble finding the correct note when you play, you might want to refer to the article that I wrote on this subject entitled "You Don't Read Music and You Don't Know the Tune! How Will You ever Play It?" This can be found in my book entitled, "In the Beginning," which is available through this magazine (see the AQ marketplace).

Your left hand will be changing chords quite often in this tune, but mostly just between two chords, so that's not too difficult. In fact, when notes are close together in the scale, this actually makes it easier to find the correct note.

So, sing and play this piece with gusto and have fun.

## Tablature Explanations

Thumb stroke toward the high strings:



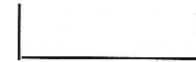
Pinch made with thumb and second finger



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



Bracket - all the notes written inside it are played on one beat.



## "Green Pastures"

2. Those who have strayed were sought by the Master,  
He who once gave His life for the sheep.  
Out on the mountain still He is searching,  
Bringing them in forever to keep.
3. Going up home to live in green pastures  
Where we shall live and die never more.  
Even the Lord will be in that number,  
When we shall reach that heavenly shore.
4. We will not heed the voice of the stranger,  
For he would lead us to despair.  
Following on, with Jesus our savior,  
We shall reach that country so fair.
5. Repeat verse 3.



# Green Pastures

Up Tempo Waltz

Traditional  
Arranged by Mary J. Park

1. Trou-bles and tri - als of - ten be - tray those

7 out in the wea - ry bo - dy to stray.

14 but we shall walk be - side the still wa - ters with the Good

21 Shep - herd lead - ing the way.

The musical score is written for guitar and voice. It consists of four systems of music. Each system includes a vocal line with lyrics and a guitar accompaniment line with chord diagrams and fretting instructions. The key signature is one sharp (F#) and the time signature is 3/4. The guitar part uses a mix of open strings and fretted notes, with some measures featuring a second ending (marked with a '2' in a box). The lyrics are: '1. Trou-bles and tri - als of - ten be - tray those out in the wea - ry bo - dy to stray. but we shall walk be - side the still wa - ters with the Good Shep - herd lead - ing the way.'

# Postscripts from 'Harpland with Mary Umbarger

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

Hi!

*I'm just settling down from my trip to MLAG! It is always a wonderful experience. I hope one year to go to CAG and WVAG and experience the fun and games there. I attended some workshops, lead and joined in some jams, reveled in the stage performances and met so many great folks.*

*My eight-hour drive home allowed me a time of reflection and evaluation, and I kept coming back to this realization about the nice people of 'Harpland. When I meet them or read their posts on Cyberpluckers, I find ... there's no other word for it ... an aura of energy. The enthusiasm is infectious, and they seem to yearn to find whatever is around the bend of their learning curve!*

*I'm always impressed and consider it an honor to share some of the ways they find to grow and share.*

READ ON:

*p.&The Philadelphia Inquirer published an article on our own Ivan Stiles. The article was well-written and there were two very nice pictures of Ivan. It revealed the wonderful story of Ivan's discovering and mastering of the autoharp and mentioned his interest in the bowed psaltery, hurdy-gurdy and the musical saw. One quote caught my attention: "Over the past 30 years, Stiles, a musical polymath with an antiquarian bent, has delighted in mastering them all."*

*Ivan told the reporter, "I can easily get lost in the music. I sit down to play for ten minutes and an hour and a half goes by." (I think all can identify with that. Thanks, Ivan, for being all that you are.)*

*p.&Ron Bean, San Francisco, CA had many nice things to say about his experience at the CAG, which was held on the St. Nicholas Ranch*

*near Kings Canyon National Park. Ron gave high praise to the Fresno Folklore Society and Fresno County Office of Education volunteers and especially to Mike Mueller for the superb organization of the festival. (I think there is a report elsewhere giving the highlights. Ah – I do want to go there!)*

*p.&Nan Bovington, Missoula, MT had a unique experience when she was asked to play background music for a video project by a graduate at the University of Montana. The young woman, who is from South Africa and has never been out in the country or exposed to rural life, decided to do her thesis project on 4H kids and the pigs they raise for market. Nan played appropriate music for a sound track using guitar, banjo and autoharp. Only the autoharp music was used!*

*The project was at first just fun — find appropriate music for when the pigs get loose and run all over the place, choose something to accompany the shots of the pigs getting bathed, select a melody to reflect the feelings the kids had when their pigs were sold and on their way in trains to become meat.*

*You may think that is the end of the story, but "things they be a' changing." This project was shown to a large audience and there was considerable discussion about whether or not it's fair for kids to take these animals into their homes ... and then ship them off, in fear and confusion, to become someone's dinner. The other side said that the pigs are going to be food anyway, so why not give them a good life until that point; so many people today don't really know where their food comes from.*

*Word is that the 4-H will use this project as a way to explain 4-H to potential members, since there is not as much rural experience happening today as in the past. (I guess this story has no "end," but somewhere in Montana there is a video being shown with lovely autoharp music in the background, played ever so well by Nan on her 15-bar Evoharp! Thanks, Nan, for sharing this.) I know this is long, but she is one of the few that sent something specifically to me for the AQ. (Editor's note: It is worth ev-*

*ery inch of space!)*

*p.&Katie Jensen plays with friends who "qualify" as The Octogenarians in and around the Orcas Island, WA area. They are all over 85 years young and recently played for a hotel centennial celebration. Katie commented, "Heck, we're almost as old as the hotel!" (Is this not the greatest way to grow older with pizzazz!!!)*

*It Only Takes a Spark!*

*p.&Ken from Bellville, TX in his capacity as a tour director, was touring the Ozark Art Center in Mt. View, AR last November. He was inspired to take up the autoharp after hearing Mary Gillihan of the trio "Harmony" in their performance there. After the concert, Ken talked to Mary about the autoharp and after a few phone calls to her, he made his purchase.*

*Recently, Ken took another group there and had the experience of being billed as the "Mystery Musician" (the theme of the tour was "A Mystery Tour"). Thus he performed in public for the first time with backup from members of "Harmony."*

*p.&Graeme Fletcher from Melbourne, Australia says he thinks the autoharp revolution has begun in Marvelous Melbourne! They now have two regulars at a weekly old-time jam, and he has three current students and one in the wings. Recently Graeme felt like a true autoharp fairy when he miraculously appeared in a music store which he had never visited before. The owner, a very well respected musician in that hemisphere, at that very moment was showing a customer "how to play the autoharp."*

*After hovering for a little while, Graeme asked if he could have a go. The owner graciously acknowledged that he had more to offer. So now, he goes each week for an "in store" session.*

*(Is this not proof positive of the results rendered where that autoharp "spark of energy" abides?)*

*Out and About*

*p.&Linda Parker-Hamilton has taken her autoharp/whistling act to school. Over a two day period she performed 45 minute programs for*

students at an elementary school.

Her fears of failure to reach her young audience were laid to rest and the kids loved the music.

**P.& Laurie Simpson** and friends were part of a Celebration on Red Top Mountain, GA. They played autoharp, dulcimer and guitar in a cabin from 10am to 4pm. Surely Laurie treated all with her singing during the day.

**P.& Loreen Buford**, Los Angeles, CA has energy and enthusiasm to spare. She sat on a sofa in the lobby of a hotel where she and her husband were staying and played her autoharp. Later she moved into the restaurant and wound up on stage in front of the mike when the featured guitarist took a break and played and sang. (*You can hear/see Loreen on YouTube. Keep on, Loreen!*)

**P.& David Filippello** lives in Dunsmuir, CA, which is a little railroad town. During "Railroad Days" recently, he and a couple of friends could be seen and heard as they roved about as 'Kings of the Rails.' David played his autoharp.

**P.& Mimi and Steve Geibel**, known as "Waterbound," played at NW Folklife in Seattle. They even rated a picture in the program.

**P.& Carol Collins** took her lunch break to practice in a rose garden near her office. No one seemed to be about, but after a time a man tending the garden hollered for her to play louder! They talked and Carol discovered that he was a musician who has played with lots of big names, but for health reasons cannot do it anymore. This inspired Carol to write a song about him. (*I'd like to hear the song, Carol. Maybe you can share it with us.*)

**P.& David Robison**, Portland, OR and **Mark McPherson** played at The New Season Market at Happy Valley. They did a two-hour set, sang some duets and performed a nice variety of music.

**P.& Karla Armstrong** is branching out. In May she was the keynote speaker at Mother-Daughter Banquets in Brooklyn, NY and York, PA. She also played concerts for Sunday morning worship. (*Karla is a multi-talented, energetic, lovely lady. I always get an emotional lift when I*

*see her! Keep this good stuff going.*)

*Here are some things I wish I had seen:*

**P.& Jeff Dantzler** and choir rendering a bluegrass-gospel version of *Unclouded Day*.

**P.& Paulette**, Five Oak Green, England, achieving her personal goal of singing and playing her autoharp in church.

**P.& Dan (?)** leading the congregation in the "doo-wop" gospel song he wrote during an "open stage" worship service.

*More Than Entertainment:*

*There is an ongoing interest in the field of Music Therapy for healing and comfort. Here are some autoharp friends that share their experiences.*

**P.& Charlotte Fairchild**, Hiram, GA is interested in using the autoharp to soothe and heal. She takes hers into places where babies are crying and is amazed when they stop crying. Charlotte is taking part in Sound Conferences to learn more about this.

**P.& Lucille Reilly** has had some experiences in playing music for hospice patients at the end of life.

**P.& Kate Sanders** shares this: "While I was sitting vigil at a local hospice with my dad, there was a lady in the room next door that stayed awake all night. The nurses had to put her in a chair and sit her at their station in order to keep her from climbing out of her bed and falling.

One night around midnight, I took my 'harp out in the hallway and sat in a chair next to her. I began playing *You Are My Sunshine* and she sang every word. We sang other songs of her era. The nurses put her to bed and she slept until morning.

I did this the next several nights and eventually they would put her to bed and I would go into her room and play until she went to sleep. The nurses were grateful and the dear lady actually got some sleep." (*Kate's dad passed away October 12th. Our sympathy, Kate. I know you are glad you were there for him to comfort with your music.*)

*Sightings:*

**P.& Patricia** in TN saw **Dale Jett**, the late **Janette Carter**'s son on Nashville Public TV playing *Anchored In Love* and *My Home In Heaven*.

**P.& James Lowe** and *The Electric Prunes* were caught on YouTube. Very interesting. According to his bio, James died sometime this year.

**P.& MLAG** had a visitor from the Czech Republic among its attendees this year. **Martin Zak** proved to be quite a musician and entertained the group with both his playing and his dancing. It turns out that Martin is a long-time fan of Pete Seeger and has been corresponding with him for some time. After MLAG, Martin and Ivan Stiles were able to visit Pete at his home. Ask Ivan the next time you see him about being a cousin of Pete's. I hear a good time was had by all. I'll bet there is at least one new picture in someone's scrapbook.

*Thanks for letting me share with you what others have shared with me! We are an incredibly interesting group and I hope we keep up the good music!*

*'Harping in Harmony,  
Mary Umberger*

*Don't forget to share*

*your news with*

*Mary, so she can*

*share it with the*

*rest of us!*



CDs are \$15 each

**Karla Armstrong**

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

**Dan Arterburn**

*Just Pickin'*

**Judy Austin**

*Country Radio*

**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*

**Bill Bryant**

*Peaceful*

**John & Heidi Cerrigione**

*Woodstoves and Bread  
Loaves  
Winter's Turning*

**Close Enough String Band**

*Cold Weather Woman*

**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*



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**The Goodhues**

*Short Time Here – Long  
Time Gone  
Roots and Branches*

**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  
Irish Drinking Songs for  
Cats*

**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*

**Katseve**

*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*

**Evan Mathieson**

*Harry's Legacy*

**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  
Memorial CD, all proceeds  
go to the Mary Lou Orthey  
Scholarship Fund.*

**Carole Outwater**

*Faces  
Carolina Gator Gumbo*

**Judie Pagter and Country**

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**Richard Scholtz**

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**Marty Schuman**

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**Drew Smith**

*Triple Play All Stars -  
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**Jo Ann Smith**

*Rhythm of the Rain*

**Will Smith**

*Across the Seven Seas*

**Jeff Snow**

*RUAH Spirit Of the Wind*

**Kilby and Jim Snow**

*Father and Son*

**Ivan Stiles**

*Rounding Pickering Bend  
Promises Kept  
Pennsylvania Sawyer*

**Carol Stober**

*Country Sampler*

**Patsy Stoneman**

*Family Tradition: The  
Stoneman Legacy  
Family Tradition: 28 Big  
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*Snowbirds  
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Pennsylvania*

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*Echoes of the Past, Vol. II*

**Tony Wentersdorf**

*Autoharp Forever  
Yin Of My Yang*

**Nadine Stah White**

*Here and Now*

**Martin Zak**

*14 Old Time Country Songs  
16 Old Time Country Songs*

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**Concert CDs and DVDs**


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**Masters of Old Time Country Autoharp** "Pop" Stoneman, Kilby Snow and the Benfields. CD \$15  
**Traditional Music Classics** Kilby Snow, Buell Kazee, Roscoe Holcomb & Doc Watson; Narrated by Mike Seeger. VHS \$15

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**Teaching VHS & DVDs**


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**Learn To Play Autoharp** by John Sebastian DVD \$29.95

**Easy Autoharp For Beginners** by Carol Stober VHS \$29.95

**Beginning Autoharp** with Evo Bluestein DVD \$40

**Advanced Autoharp** with Evo Bluestein DVD \$40

**Learning the Autoharp** w/ Bryan Bowers \$29.95

**NEW!! How to Play the Autoharp** by Mike Seeger \$19.95

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**BOOKS**


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**Bluegrass Picker's Tune Book**; Melody line and guitar chords for 200+ favorite bluegrass songs. \$24.95

**The Autoharp Owner's Manual**; Mary Lou Orthey Everything from maintenance to building a 'harp. \$19.95

**The Autoharp Book** by Becky Blackley \$19.95

**Love Songs For the Autoharp** Carol Stober \$14.95

**Appalachian Autoharp** Carol Stober \$12.95

**Treasury of Favorite Songs** Meg Peterson \$6.95

**Treasury of Hymns & Spirituals** Meg Peterson \$6.95

**Treasury of Songs For Young People** Meg Peterson \$6.95

☺ **Scottish Airs** Alex Usher Jigs, reels, airs. \$14.95

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☺ **Children's Song Favorites** Alex Usher \$12.95

**O'Carolan For Everyone** 55 O'Carolan tunes \$12.95

**Autoharping the Gospels** Carol Stober \$11.95

**You Can Teach Yourself Autoharp** Book w/CD \$19.95

**Old Time Gospel Songbook** Wayne Erbsen \$12.95

**Kidsongs** Jerry Silverman. Melody line, lyrics, chords. \$7.95

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**Bluegrass Favorites** Volumes 1, 2 & 3. 100 tunes w/ words & chords. \$4.95 each

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**Backpocket Bluegrass Song Book** Erbsen \$6.95

**Backpocket Old-Time Song Book** Erbsen \$6.95

☺ **Autoharp For Kids** Britell Easy to understand. \$16

**It's An Autoharp** Britell A beginner's guide to playing autoharp. \$18

**Cowboy Songs, Jokes, Lingo, Lore** Erbsen \$5.95

**Crawdads, Doodlebugs & Creasy Greens** Erbsen \$4.95

**Front Porch Songs, Jokes & Stories** Erbsen \$5.95

**Outlaw Ballads, Legends & Lore** Erbsen \$5.95

**Rousing Songs of the Civil War** Erbsen \$5.95

**Singing Rails - Railroad Songs, Jokes & Stories** Erbsen \$5.95

**Rural Roots of Bluegrass** Erbsen \$14.95

**Celtic Autoharp** Book w/ CD. Karen Mueller \$19.95

**Autoharp Method: in Four Easy Steps** with Evo Bluestein Book w/CD \$9.95

**In the Beginning** Mary Park; Articles from *AQ*. \$15

**Rise Up Singing** from Sing Out! 1200 songs; spiral bound. \$22.95

**Becky Blackley Songbook** \$6.95

**The Backpackers Songbook** Mel Bay \$6.95

**Fun With Folk Songs** Mel Bay \$4.95

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**Music-related**


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**Autoharp pins** \$5

**Mt. Dulcimer pins** \$5

**Note pins** (black) \$5

**Note pins** (gold) \$5

**G-Clef earrings** (pierced) \$9 a pair

**Eighth Note Earrings** (pierced) \$9 a pair

**Key ring** Black leather zippered pouch w/ gold embroidered G-clef \$5

**Pewter box w/pin, earrings (post), & pendant** Various designs. \$12

**Outdated (1999) Calendar** with 12 O'Carolan tunes arranged for autoharp \$5

**Boxed Note Cards** 3 styles: notes on a rainbow; rosebuds on music notation; G clef on swirled notation. 8 of one design per box. \$6

**Ladies Anklets** White w/ multi-colored notes; white w/ red heart notes; all-over

music motif. \$7 per pair

**Pot holders** Sheet music or keyboard w/ G clef. \$3 each

**Luggage tags** White hard plastic w/ Love Music or colored soft plastic w/ G clef. \$2 each

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**Miscellaneous**


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**Wittner MT-50 Quartz Metronome** 40-208 beats per minute; A440 tone for tuning; LED and sound beat indicators; earphone. 9V battery not included. \$26

**John Pearse String Swipes** Moistened wipes help keep strings clean. 40 wipes per jar. \$12.95

**John Pearse Pick Stuff** Helps keep picks on. \$1.95

**Gorilla Snot** Helps keep picks from slipping. \$5

**Guitar strap buttons** For attaching a strap to your autoharp. Gold, Silver, Black \$1 each

**Ultra Fold-away** The perfect autoharp stand. \$27

**Carrying bag for above** Denim \$7

**Signal Flex tuner pickup** With a clip. \$14

**Signal Flex tuner pickup** With a suction cup. \$14

**Autoharp Plans** Developed by George Orthey and Tom Fladmark. \$15

**Pickpockets** Denim, floral, plush, pinwheel. About 3" X 3" \$1 each

**Slider Straps the autoharp strap!** Distributes the weight of the 'harp across the shoulders. Brown, tan, purple, black, red or woven design in blue, brown or black. \$27

**Give the gift of music!!**

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**Finger picks**


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**D'Andrea plastic finger picks** Medium or large. 60¢

**Dunlop plastic finger picks** Medium or large. 80¢

**aLaska finger picks** Medium, large, extra large. \$2.50 each

**John Pearse Hi-Riders** Easy on cuticles. \$2 each

**Dunlop metal fingerpicks** Nickel: .013, .015, .018, .020, .022, .025 gauge. 85¢

**Dunlop metal fingerpicks** Brass: .013, .015, .018, .020, .022, .025 gauge. \$1

**Mizrab Sitar picks** Lets you pick both directions. Small, medium, large. .60ea

**Pro-Pik "Fast" picks - split wrap** Angled to the thumb. Brass. \$2.70 each

**Pro-Pik "Fast" picks - split wrap** Angled to the thumb. Nickel. \$2.70 each

**RESO Split wrap** Angled to the little finger. Brass. Medium or large. \$2.70

**RESO Split wrap** Angled to the little finger. Medium or large. Nickel. \$2.70

**Pro-Pik Split wrap** Not angled. For children or ladies with small fingers. Small or medium. Brass. \$2.70 each

**Pro-Pik Split wrap** Not angled. For children or ladies with small fingers. Small or medium. Nickel. \$2.70 each

**Pro-Pik "Extra Comfort" split wrap** Not angled. \$2.70 each

**Pro-Pik "Sharpies"** Come to a point. Brass. \$2.70 each

**Pro-Pik "Sharpies"** Angled to the thumb. Brass. \$2.70

**Pro-Pik "Sharpies"** Come to

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a point. Not angled. Nickel. \$2.70 each

**F-Tone fingerpicks** Just the outer rim of the pick. Leaves the pad of the finger exposed. Medium or large. \$2.70 each

**Ernie Ball "Picky Picks"** metal; 85¢ each.

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**Thumb picks**


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**Hercu Flat thumbpicks** Medium or light weight with a large, flat plectrum. \$1.50

**Hercu Bug-a-Blue** Blue Delrin. 65¢ each

**Ernie Ball plastic thumbpicks** Medium or large. 50¢

**D'Andrea plastic thumbpicks** Medium or large. Wide plectrum. 80¢ each

**D'Andrea plastic thumbpicks** Medium or large. Narrow plectrum. 80¢

**John Pearse plastic thumbpicks** \$2 each

**National Plastic thumbpicks** Small, medium, large. \$1 ea.

**Dunlop metal thumbpicks** w/a rolled, tapered plectrum. 90¢ each

**Dunlop plastic thumbpicks** Clear, Dobro style. Medium or large. \$1 each

**Golden Gate** Ivoroid. Small, medium, large. \$1.75 each

**Golden Gate** Multi-colored. Large. \$1.75 ea.

**Golden Gate** Extra heavy, w/flange. Pearloid. Medium, large. \$2.50 each

**Kelly "Slick" picks** Light, medium, heavy. \$1 each  
**New!** Extra heavy \$1.25 ea.

**Kelly "Speed" picks** Light, medium or heavy weight. \$1 each **NEW!** Extra heavy

**Kelly "Speed" picks** Light, medium or heavy weight. \$1 each **NEW!** Extra heavy weight. \$1.25

**Pro-Pik "Thumb Flat"** Positionable, pointed tip. Can be adjusted for best pick-to-string contact. \$4 ea.

**Pro-Pik Metal/Plastic** Metal band w/plastic blade. Small, medium, large. \$4 each

**Pro-Pik Metal "Spoon"** Blade is 'dished.' \$4 each

**"Zookies" plastic thumbpicks** 3 angle tip options: 10, 20 or 30 degrees. Large or medium. \$1.60 each

**Kelly Bumblebee "Jazz" style** Light, medium, heavy. \$3.50 each

**Kelly Bumblebee "Jazz" style** Large size in light, medium or large. \$3.50 each

**Kelly Bumblebee "Tear Drop" style** Light, medium, heavy, **OR** Large size in light, medium, heavy. \$3.50

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**LEFT-HANDED THUMB PICKS**


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**Left-handed plastic** Large or medium. \$1 each

**Left-handed Pro-Pik Metal/Plastic** Small or medium. \$4 each

**Left-handed Pro-Pik Metal** Medium only. \$4 each

**Left-handed Kelly Bumblebee "Jazz" style** Light, medium, heavy. \$3.50 each

**Left-handed Kelly Bumblebee "Tear drop" style** Light, medium, heavy. \$3.50 each

**Left-handed Kelly "Slick" picks** Heavy only. \$1.25 ea

**Left-handed Kelly "Speed" picks** Heavy only. \$1.25 ea.

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**Flat Picks**


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**Felt picks** Triangular shape. \$1 each

**Hercu flat picks** Sure grip surface. .50 & .75 weight. 50¢ each

**Patriotic flat picks** Various patriotic symbols. 60¢ each

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**Tuners**


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**Seiko STX1** chromatic clip-on tuner. Auto/manual/sound. Biaxial swivel arm for easy viewing. 9 lights helps when tuning in the dark. MSRP ~~\$65~~ AQ price \$50

**Barcus-Berry Soul Mate** clip-on chromatic tuner w/backlight. Clearly shows how sharp or flat you are in cents. Auto power off in 3 minutes of non-use. \$36

**Strobe Tuner Turbo-Tuner** Strobe lights lets you tune easily. Capable of storing 6 different tuning schedules. Great for those who use multiple tunings. \$130 each

**Seiko SAT 500** Digital cent indication; 12 reference tones. \$30

**Korg CA-30** Adjustable calibration range; automatic power off. \$30



*The gift of music*

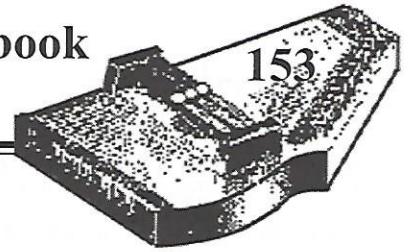
*keeps on giving for*

*a lifetime !*

*Give them*

*MUSIC !*





Welcome to this issue's songbook pages! Any requests are always welcomed. Email me at: [jamesphillips75@comcast.net](mailto:jamesphillips75@comcast.net)

I am going to start off with a simple children's song, *Twinkle Twinkle Little Star*. This is one that could be jazzed up, if so desired, or left simple as is.

### TWINKLE TWINKLE LITTLE STAR

(C) Twinkle, Twinkle (F) little (C) star,  
 (F) How I (C) wonder (G) what you (C) are.  
 Up (F) above the (C) world so (G) high,  
 (C) Like a (F) diamond (C) in the (G) sky.  
 (C) Twinkle, twinkle (F) little (C) star,  
 (F) How I (C) wonder (G) what you (C) are.



Here is a tune that started off as a song called *Come By Here, Lord* then, over time, garbled into what we know as *Kum Ba Ya* today. Some songs have a history of that, such as when *I'll Twine Mid the Ringlets* became what we know as *Wildwood Flower*.

*Kum Ba Ya* is such a fun song because of the different lyrics you can drop into it. I am including lyrics I remember singing when I was younger.

### KUM BA YA

(G) Kum ba ya, my Lord, (C) kum ba (G) ya,  
 Kum ba ya, my Lord, (C) kum (G) ba (D) ya.  
 Kum ba (G) ya, my Lord, (C) kum ba (G) ya,  
 (C) Oh, (G) Lord (D) kum ba (G) ya.

Someone's singing, Lord, kum ba ya,  
 Someone's singing, Lord, kum ba ya.  
 Someone's singing, Lord, kum ba ya,  
 Oh, Lord, kum ba ya.

Someone's praying, Lord, kum ba ya,  
 Someone's praying, Lord, kum ba ya.  
 Someone's praying, Lord, kum ba ya,  
 Oh, Lord, kum ba ya.

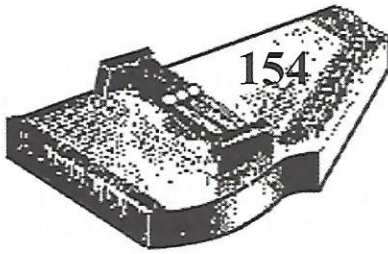
Someone's crying, Lord, kum ba ya,  
 Someone's crying, Lord, kum ba ya.  
 Someone's crying, Lord, kum ba ya,  
 Oh, Lord, kum ba ya.

Come by here, my Lord, come by here,  
 Come by here, my Lord, come by here.  
 Come by here, my Lord, come by here,  
 Oh, Lord, come by here.



# Autoharp Songbook

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Here is a tune that I came across at the dulcimer club that I belong to.

*Peace Like a River.*

## PEACE LIKE A RIVER

(D) I've got peace like a river, I've got (G) peace like a river,

I've got (D) peace like a river in my (A7) soul.

I've got (D) peace like a river, I've got (G) peace like a river,

I've got (D) peace like a river (A7) in my soul.

I've got joy like a fountain, I've got joy like a fountain,

I've got joy like a fountain in my soul.

I've got joy like a fountain, I've got joy like a fountain,

I've got joy like a fountain in my soul.

I've got love like an ocean, I've got love like an ocean,

I've got love like an ocean in my soul.

I've got love like an ocean, I've got love like an ocean,

I've got love like an ocean in my soul.



## THE RIDDLE SONG

(G) I gave my love a (C) cherry

That had no (G) stone,

I (D7) gave my love a (G) chicken

That had no (D7) bone,

I told my love a (G) story

That had no (D7) end,

I gave my love a (G) baby

(D7) With (G) no (C) cry-(G)-ing.

How can there be a cherry

That has no stone?

How can there be a chicken

That has no bone?

How can there be a story

That has no end?

How can there be a baby

With no crying?

A cherry when it's blooming,

It has no stone.

A chicken when it's piping,

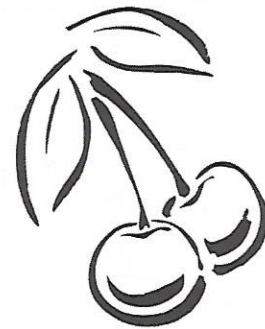
It has no bone.

The story that I love you,

It has no end.

A baby when it's sleeping,

It's no crying.



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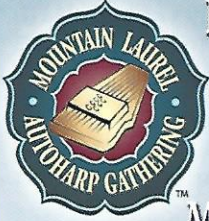
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Established by the Mountain Laurel Autoharp Gathering, the Mary Lou Orthey Memorial Scholarship Fund is dedicated to providing financial assistance to people who would otherwise not be able to afford to come to the Gathering. This is focused on, but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

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