

AUTOHARP QUARTERLY

*The International Magazine
Dedicated to the Autoharp*

Fall 2010
Volume 24
Issue 4

Cover: Interview with
Autoharp Champion
Lucille Reilly

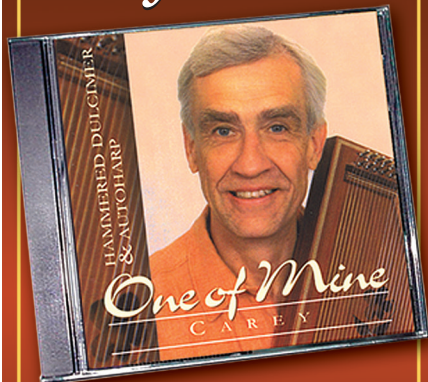
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Sound Man Bill Beltz

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throughout the year



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On the cover: 2010 national and
international autoharp champion Lucille
Reilly. **Photo By Ian Serff.**
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Letter from the Editor:

Another festival season has come and gone. Though we are staring into the dreary months of late fall and winter, many of us are already preparing for the next round of festivals; April and May are not very far off!

In this issue we have attempted to bring you a taste of some of the autoharp and autoharp friendly events across the country and elsewhere.

What we present here is woefully incomplete, due partly to restrictions of space, and partly to our own lack of knowledge of all the events you may know about.

If you do not see much about your favorite event here, it could be that we need to hear from you!

Please write to us and report on your favorite events, local or otherwise. The reason we present these festivals and teaching events, etc., is to inspire our members to participate.

If we can nudge a few of you into springing for some vacation time and coming out to one or more of these music events, we've accomplished our goal.

Promoting music in which we can all participate is what we are all about. Promoting personal participation in music is equivalent to promoting a better society.

This may seem a bit much for some, but volumes have been written about this, and more and more studies are showing this to be true.

The latest I've seen comes from this month's Scientific American magazine.

The board of editors joined in an editorial urging more music education in the schools. Cited by this board of scientists are mounting numbers of studies showing the benefits of music studies for all in the schools.

The studies show time and again that humans and the developing brain (from birth through old age) do much better when music becomes a substantial part of the daily

curriculum.

An item to cover briefly once again- Please check your mailing label on the front of the *Autoharp Quarterly*.

On the label you will find the last quarter for which you are paid.

The more folks who remember to send a check, or renew online, the fewer reminder letters we need to send.

It will help us toward our goal of reaching the financial break-even point, and it will help me keep our circulation manager (my Polly) happy. Thanks!

The contributions you find in the *Autoharp Quarterly* come from volunteers. The high quality of our contributors' columns never ceases to amaze me.

The authors and editors of columns and articles are working to share what they have with all of us, and their time, effort and expertise is given freely.

Please have a look at the list of contributors, and support these folks in any way you can. Show them that their work is appreciated.

One way to do this could be just to write to us, and we'll publish your letter. We accept both snail mail and email.

The *Autoharp Quarterly* website does not give the kind of information and visibility to the content of the magazine we would like it to – yet.

Someday soon, through the efforts of a number of people, the website will offer sound clips of much of the music published here over the years, as well as a number of very cool features.

Thank you for your patience as we work toward our goal with the site; we think you will like what you see. We are still learning how to publish a periodical.

We want you to know that we appreciate your comments, and we appreciate when you point out what we've missed, etc.

Our goal is to continue to grow, continue to expand our scope concerning music and the autoharp, and to continue to live up to the high standards set by the pioneers of this publication.

Help is on the way... We are glad to announce that **John and Ann McChesney-Young** have joined the staff of the *Autoharp Quarterly*, as our new proofreaders.

The role of proofreader carries with it very little recognition, being a less than glamorous job, so pat them on the back next time you have a chance!

We are unable to do this job in a complete way to say the least, and John and Ann have stepped up to the challenge. Thanks!

Last on my list of requests: Check out the advertisements you see in the *Autoharp Quarterly*.

The people and products you see are folks from our own community. In a world where one can easily search any item imaginable on web, and usually find the lowest price possible anywhere, we urge you to shop locally with folks you see in our publication.

These are not huge companies which can afford deep discounting, these are our neighbors and friends who will treat you as such, and take care of your needs as friends do.

ERRATA:

From the article on 21 bar layouts, (Summer, 2010) Doug Pratt's layout should have read this way:

Bb	Dm	E7	Am
B7	Em	A7	(Treble row)
C7	F	G7	C
D7	G	D	(Middle Row)
Gm			
Fm	Cdim7	C#dim7	Ddim7
Cm	Bm		(Bass Row)

A correct layout can also be seen on the *Autoharp Quarterly* website: <http://www.autoharpquarterly.com>.

Correct Spelling: Robert Grappel and Lynda Cohen.

Full written versions of Mike Herr's and Charles Whitmer's arrangements of Harvest Home and Seamus O'Brian Waltz can be seen on the *Autoharp Quarterly* website, or ask us to send you a hard copy.

Barlow Knife

Key: G Major

Trad. American Fiddle Tune
arr. by C. Whitmer, 2009

A

B

C

[A] I been livin' here all my life,
All I got is a Barlow Knife.

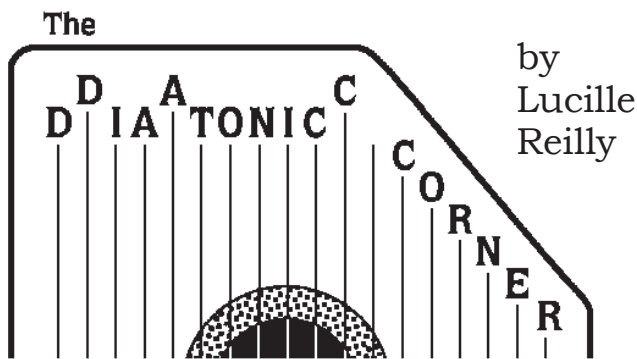
[B] Buck horn handle and a barlow blade,
Best dang knife that ever was made.

[C] Take my hunting dog, Take my fife,
But don't lay a hand on my Barlow Knife.

"Barlow Knife" is from the *Old Time & Appalachian Fiddle Tunes* part of the Whitmer autoharp music collection. This tune is a popular jam tune among old time musicians as well as other groups such as dulcimer players.

For information about The Charles Whitmer Collection of autoharp song arrangements, contact Charles Whitmer at cw75@earthlink.net, or at 291 Scarborough Dr. #106, Conroe TX 77304. He can also provide a key to the tablature system used in his arrangements upon request.

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This issue's feature:

A "Recycled" Tune

On my tunebook shelf sits a large, red notebook brimming with Christmas songs and carols. Dorothy Wagner, an autoharpist I never met, sent it to me in December 1992, to cheer me up while my husband David was in hospital. Dorothy contributed tunes to *Autoharp Clearinghouse* magazine (May 1989-January 2000), which I read regularly. So when she submitted a chromatic-autoharp setting of "Sonny's Mazurka" in the November 1995 issue of *AC*, I immediately saw it as a good diatonic tune to play some day. Years passed, and just a few months ago, while looking for tunes to share here with you, I found this tune in one of my many tune files. *AC*'s editor, Eileen Roys, informed me that "Sonny's Mazurka" is in the public domain, making it fine to publish a pumping-felt edition here for diatonic autoharp.

According to one Internet web site, "Sonny's Mazurka" appears in 182 tune books under these titles: Ó Brógáin's, Brogan's, Charlie Lennon's, Francie Mooney's, Francis Mooney's, Garrett Barry's Mazurka, The Hag With The Fiddle, Hugh Gillespie's, The Irish, Johnny Doherty's, The Old Donegal, Phroinsias', The Polka, The Polka (Mazurka), Sonny Ó Brógáin's, Sonny Brogan's, Sonny's, and Vincent Campbell's. My! With such a strong Irish presence, I do wonder how my title of reference includes a Polish word!

To hear "Sonny's Mazurka" (or whatever title you give it), visit www.autoharpquarterly.com/autoharp_quarterly.html.

Chords

The chords are standard, yet they are likely to differ from other chorded versions. I start this tune with the I

chord, and then begin succeeding repetitions with iii, or "the fake V chord" that gets mentioned a lot here and in my workshops. Sounding iii as a "pick-up chord" helps lift the foot into the dance. (Remember: The foot must go up before it can go down.) The B section begins with IV as pick-up chord in order to also sound the melody note.

Measure 7 shows the fake V chord in action. Too often, the I chord is depressed at iii. An early I chord forces the cadence to close before the tune wants to go there, bothering the ear (mine, anyway). The iii chord lets the I chord stay put, helping to maintain the tune's harmonic integrity.

Fingering

Like "Riding on a Load of Hay" in the previous Diatonic Corner, "Sonny's Mazurka" neatly subdivides into groups of a few notes. Each group ends with a quarter note (♩), as you can see by the solid brackets under the first line of music. Each group's shape also suggests a fingering, as follows (thumb strokes are coming up in a moment):

1. Three notes, rising by steps: The fingering is obvious: *i-m-r* (index-middle-ring fingers).
2. Five notes, falling by steps, then rising by leaps. Never mind the steps and leaps. Their *shape* suggests *r-m-i-m-r*. (Notice that the *i* connects two even smaller shapes.)
3. Five notes, a descending leap followed by steps: *r-m-r-m-i* or *r-i-r-m-i*. Your choice, depending on the size of your finger spread.
4. Five notes, skipping up then stepping down: Now, *this* is an interesting finger pattern! What would you do here? Think about it, then see the fingering

I would use, which is printed upside-down beneath the tune. This fingering is also very useful throughout the B section.

5. four notes plus the first note of the next staff, step-skipping: *i-m-i-m*, or *i-r-i-m*.

All note groups cross bar lines. This is fine. Just ignore the bar lines and respond to the shape of each cluster, to phrase your playing in good ways.

Thumb strokes

While you finger each pattern, I recommend striving to thumb downbeats three and one, as shown by the dotted bracket under mm. one and two. By thumbing this way, each beat three propels toward beat one of the *next* bar, also controlling the ring of "underground" strings so they won't cover up the melody. Ultimately, this thumbing strategy gives "Sonny's Mazurka" a dancy feel.

Tempo

According to *The Harvard Dictionary of Music*, the mazurka plays anywhere from slow to fast. My preferred tempo falls somewhere in between. So, accept any established tempo at a jam session, unless you are lucky enough to pick this tune, and its tempo.

Next time:
A fun and easy jamming

Do you have a tune, question or technique you would like addressed in The Diatonic Corner? Write to Lucille at lr@thedulcimerlady.com with your request. This is your column, after all.

Sonny's Mazurka

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

Traditional tune
Chorded for autoharp by Lucille Reilly

(iii) I I IV ii V I V I
 T T T t T T T t T
 5 I IV ii iii I
 T T T T T T T
 8 (IV) I I ii V I vi ii V ii V
 t t t t t t t t t t
 13 I ii V I vi V I
 t t t t t t t

Fingering Symbols:

T=low bass tone (thumb); t=bass tone (thumb);

□=thumb brush

Upcoming events in 2011 with Lucille Reilly

April 17-23, 2011: Sore Fingers Summer School, Kingham, England. (www.sorefingers.co.uk)

Great tunes and techniques, as we play together in a bluegrass autoharp "band." Pick relentlessly or simply strum! Chromatic and diatonic; novice through advanced levels.

June 21-22, 2011: Jamming by Ear for Dummies (a pre-MLAG class; visit www.mlag.org after 12/1/2010)

How to pick up chord clues from a tune, whether you have heard it before or not!

No prior jamming experience is necessary. Chromatic and diatonic; moderate strumming/picking skill and up.

For more info, also visit www.thedulcimerlady.com

Simply Classic

Humoresque

Humoresque

Antonin Dvorak

Autoharp

G D7 G D7 G C G C D C D C G C G C G D7

G D7 G D7 G C G C D C D C G Em D7 G

By Robert D. Grappel

Antonin Dvorak (1841-1904) was a Czech composer of Romantic music, who employed the idioms of the folk music from Moravia and Bohemia in his work. His best-known compositions include the *New World Symphony* and the *Slavonic Dances*.

Dvorak was born in the Bohemian village of Nelahozeves, near Prague, where he spent most of his life. His father was an innkeeper, professional zither player, and a butcher.

Although his father wanted him to be a butcher as well, Dvorak went on to pursue a career in music.

By the time he was 18, Dvorak was a full-time musician, earning about \$7.50 a month. His constant need to supplement his income forced him to teach piano lessons.

He fell in love with his pupil, Josefina, to whom he dedicated the piece "Cypress Trees."

However, Josefina ended up

marrying another man. In 1873 Dvorak married Josefina's younger sister, Anna, and they had a total of nine children together.

In 1875 Dvorak secured the job of organist at St. Adalbert's Church in Prague that provided him with financial security and sufficient time to focus on composing.

During this year he produced a multitude of works, including his 5th Symphony.

From 1892 to 1895 Dvorak was the director of the National Conservatory of Music in New York City, at the then-staggering annual salary of \$15,000.

His main goal in America was to discover "American Music" and engage in it, much as he had utilized Czech folk idioms within his music.

He supported the concept that African-American and Native American music should be used as a foundation for the growth of American music.

Dvorak spent the summer of 1894

with his family back in Bohemia.

During his "vacation," Dvorak composed a new cycle of short piano pieces, entitled "Humoresques." Number 7 in G major is among the most famous short classical pieces ever written. Many beginning classical piano and violin students learn it as an exercise early in their studies.

"Humoresque Number 7" became the setting for a series of scatological humorous verses on the subject of using bathrooms on trains.

Supreme Court Justice William O. Douglas claimed that the desecration of Dvorak's tune was the work of Yale law professor Thurman Arnold and himself. Supposedly, Douglas and Arnold were riding on the New Haven railroad sometime in the early 1930's when they were "inspired" by a sign in the train restroom stating "Passengers will please refrain from flushing toilets while the train is standing in or passing through a station."

Jammin' Bare Bones

The Wind that Shakes The Barley

By Mike Herr

I sat within a valley green
I sat me with my true love
My sad heart strove to choose
between
The old love and the new love
The old for her, the new that made
Me think on Ireland dearly
While soft the wind blew down the
glen
And shook the golden barley

This song is written from the perspective of a doomed young Irish rebel who is about to sacrifice his relationship with his loved one and plunge into the cauldron of violence associated with the 1798 rebellion in Ireland.

The above poem and tune description were lifted verbatim from the website www.flutetunes.com (author unknown) and serve as the introduction to this quintessentially traditional Irish reel.

This will end my four-issue emphasis on Irish tune/dance forms, which have included a jig, a hornpipe, a slip-jig and now a reel.

This particular reel is one of those that my musical partner Scotty and I call a "honker," that is, a tune with which one can "let it all hang out," play as fast as possible and with gusto!

It is often a good one in a medley and is one of those tunes in which the first part leads easily into the second, and vice versa.

It is also one which has no difference between the two A and B parts and this leads to that common affliction which I affectionately call "Irish players lament" - somebody

will always forget whether the first or second time through either part is being played and will either play one or three times through one section. This leads to the usual chaos, breakdown and general hilarity all around.

Frequently I have given instructions to just play it straight through without the repeats to prevent such an occurrence from happening! That will not work, of course, when it's being used for a dance, either a step-dance or a contra-dance.

Also - this tune can be played much slower, in a rolling, meandering kind of style and has a particular charm all its own in this fashion. There is an almost hornpipe-y feel to it when played slower this way.

I will be playing it in this fashion for the AQ website in addition to both slow and fast versions. I will also be doing an Easy Jam Version of it at slow and full speeds for those who want to practice it this way in order to play along with the faster jams that you'll witness. This is the point, after all, of this whole column.

For those who are reading and learning the Easy Jam Version there are very easy parts and then some places where the fingering is a bit quirky, both the right hand and the left hand parts, especially in the B part.

There is also a bit of lee way in what note you can use for some of these places and experimentation is certainly allowed.

For those who are reading and learning the Full Jam Version there are surprisingly few variations that

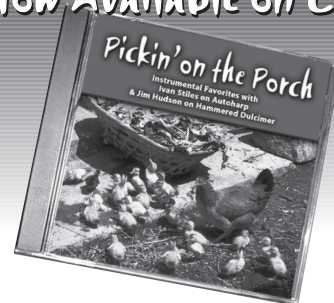
you will hear out and about, so this version will keep you in good stead.

As with many "fiddle tunes" the best thing is to keep good rhythm and listen to the fiddle's bowing emphasis, which gives the tune its real drive.

So, this is a very accessible reel in the key of D with no minor chords or any real surprises, and is your basic happy-go-lucky Irish tune that always leaves you satisfied.

Practice, practice, practice and this tune will reward you many times over.

Pickin' on the Porch Now Available on CD!



First released on cassette in 1992, *Pickin' on the Porch* has been a favorite of autoharp and hammered dulcimer lovers alike. This all-instrumental recording features Ivan Stiles on autoharp and Jim Hudson on hammered dulcimer trading leads on 15 tunes you'll know and love.

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Wind That Shakes the Barley

Easy Jam Version

traditional
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1

Wind That Shakes the Barley

Full Jam Version

traditional
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1

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

5

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

10

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

15

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

20

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

25

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

30

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

Sacred 'Harp

It Came Upon the Midnight Clear

By Eileen Roys

And suddenly there was with the angel a multitude of the heavenly host praising God and saying: "Glory to God in the highest, and on earth peace, goodwill toward men!" Luke 2: 13-14

No Christmas season would be complete without the inclusion of this beloved carol.

Likewise, scarcely a hymnal has been printed in which it has not been included since the text was first published in 1849.

Its author, Edmund Hamilton Sears, was born on April 6, 1819 in Sandisfield, Massachusetts.

He attended Union College in Schenectady, New York and received his theological training at Harvard Divinity School.

Sears was ordained in the Unitarian ministry, after which he devoted himself to small Unitarian Churches in Wayland, Lancaster and Weston, Massachusetts.

"It Came Upon the Midnight Clear" is an unusual hymn carol in that there is no mention of Christ, the newborn babe or of the savior's mission.

As a Unitarian, the author's only focus at that point in time was the angelic request for peace on earth.

Sears had written another carol, also based on the scriptures in Luke 2, fifteen years earlier. That piece, "Calm on the Listening Ear" proved very similar to the more-familiar carol he would later write.

Sears was to achieve considerable fame because of his hymns and numerous books.

He was awarded a Doctor of Divinity degree in 1871, and took a preaching tour of England where it is said that he was met by large congregations.

Sears was viewed to be more a Unitarian in name than conviction, for he believed and preached the deity of Jesus Christ from his pulpit. He died in Weston, Massachusetts on 16 January 1876.

The tune for this hymn, Carol, was composed by a well-known American musician of the nineteenth century, Richard Storrs Willis.

Willis was born on 10 February 1819 in Boston, Massachusetts, and passed away on 7 May 1900 in Detroit, Michigan.

A portion of his musical training included six years of composition study in Germany.

It was there that Willis was befriended by Felix Mendelssohn. Following Willis' return to the United States in 1848, he served as a music critic for the *New York Tribune* and several other newspapers. Richard Willis' tune *Carol* has proven to be a worthy melodic vehicle for Edmund Sears' text.

"It Came Upon the Midnight Clear" was sung during the holidays in World War I by American soldiers in the trenches of France. "It Came Upon the Midnight Clear" was also a holiday favorite at the U.S.O. shows of World War II.

Bing Crosby is one notable entertainer who sang it for the troops. The song's message of peace on earth is one of great poignancy, and generations around the world continue to sing and play this carol each Christmas season.

As it pertains to the autoharp, this one will give your left hand quite a workout, but the end result should prove to be well worth the extra effort. Merry Christmas from Sister Eileen!

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It Came Upon the Midnight Clear

C / E7 ^{Dm} F F / C F C / F G7 F D7 / C G7

It came up - on the mid - night clear, that glo - rious song of old.
 Still through the clo - ven sky they came, with peace - ful wings un - furled
 Yet with the woes of sin and strife, the world has suf - fered long,

/ C E7 ^{Dm} F F / C F C / F / G7 F G7 C

From an - gels bend - ing near the earth, to touch their harps of gold;
 And still their heav-en-ly mu - sic floats o'er all the wea - ry world
 Be - neath the an - gel strain have rolled two thous - and years of wrong;

/ E7 / / B7 E7 Am E7 Am / G C G D7 G D7 G

"Peace on the earth good will to men, from heavn's all gra - cious King."
 A - bove its sad and low - ly plains, they bend on hov' - ring wing;
 And man, at war with man hears not the love song which they bring;

G7 / C E7 ^{Dm} F F / C F C / F / G7 F G7 C

The world in sol - emn still - ness lay, to hear the an - gels sing.
 And ev - er o'er its Ba - bel sounds, the bless - ed an - gels sing.
 Oh hush the noise, ye men of strife, and hear the an - gels sing.

In the Beginning

Gotta Quit Kickin' My Dog Around

By Mary J. Park

My first memory of "Gotta Quit Kickin' My Dog Around" is from the Andy Griffith show. The Darling family had come down from the hills to visit and Andy joined them on this song.

It is a fun song to play and sing, which is made even easier by its slow easy tempo. If you want to hear how it goes before you tackle it, try visiting YouTube on the internet. A couple of my favorite versions are at <http://www.youtube.com/watch?v=hJ3rXbFn8qE&feature=related> and <http://www.youtube.com/watch?v=jZf5QMIBqDE&feature=related>, which even shows you the lyrics on the screen as you listen to the old 78 rpm record (scratches and all). If you do this, you will find that

the lyrics there are not exactly the same as the ones I have provided. If you do a search of various sources, you will find many different variations on the lyrics – the folk process at work.

When you play or sing this tune, I think you will find that it sounds better if you accentuate the first beat of every measure. It is written in "cut time" (shown with the C with the line through it). This means that there are two beats per measure and the half note gets one beat. You can think of the count as being 1-and-2-and, 1-and-2-and, etc. Also you will have to think of the brackets a little differently than in most past articles. You will have to play both the items in the bracket in the space of one of these counts, i.e. in the space of the "1" or in the space of the "and."

As for playing chord accompaniment for this tune, I think you will want to consider using an alternating bass style. I have provided a sample of how to play this. For this style of accompaniment, you will use just your thumb pick, and you will alternate strokes that start on the very lowest strings and go to about the middle and then start a bit low of middle and going a little past the middle on the string bed. For the sample, it looked odd when I tried to show the approximate starting note for the stroke, so in this case just think of the staff as simplified diagram of your string bed with the lowest strings being at the bottom. You will just alternate between bottom and middle. And by the way, this is also a great strum to use for fast bluegrass tunes.

Gotta Quit Kickin' My Dog Around

Key: G

Play in a slow lazy style.

Traditional

Arranged by Mary J. Park

Me an' old Lem Briggs and old Jim Brown took a load of corn to town.

Old Lem Briggs issa orn-ry pup, He's just nat'r'ly fol-lered us.

9 G Em G D7 G

Chorus: Ev' ry time I come to town the boys keep kicking my dog a-round

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

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

13 G Em G D7 G

Makes no diff' ence if he's a hound, they got-ta quit kickin' my dog a - round.

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

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

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Gotta Quit Kickin' My Dog Around - Cont

- | | |
|--|---|
| <p>2. As we drove past old Johnson's store
A passel of yaps come out the door,
Jim he scooted behind a box
With all them fellers a throwin' rocks.
Chorus:</p> | <p>4. Me and Lem Briggs and old Bill Brown
Lost no time a-gittin' down.
We wiped them fellers on the ground
For kickin' my old Jim dawg around.
Chorus:</p> |
| <p>3. They tied a can to old Jim's tail
and run him around the county jail.
That just naturally made us sore.
Lem he cussed and Bill he swore.
Chorus:</p> | <p>5. Jim seen his duty there and then.
He lit into them gentlemen.
He shore mashed up the court house square
With rags and meat and hide and hair.
Chorus:</p> |

Chord Accompaniment Sample

17 G C G D7

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

Count: 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

Charles O'Connor

By Ron Bean

Here is a tune by Turlough O'Carolan entitled 'Charles O'Connor' (aka 'O'Conor').

O'Carolan was the premier Irish harper/composer who lived from 1670 to 1738, in the time of J. S. Bach. His tunes work well on both the diatonic and chromatic autoharp.

Charles O'Connor was the eldest son of Denis O'Connor.

According to Donal O'Sullivan (author of the authoritative 'Carolan-Life, Times and Music of an Irish Harper'), Charles was an intimate friend of O'Carolan's and a helpful authenticator of what true facts are

known about O'Carolan's life.

Both 'closed chording' and 'open chording' versions are offered to you. You might wish to have both copies facing so you can study how easy open chording (aka 'open noting') actually is, in case your current autoharp development leads you to this approach.

As a starter on this technique, please refer to measures two and three of the 'Open' version.

The little circle means just don't hit the chord bar where the little circle is, and pick the harp in the correct range without a chordbar down, and listen for the desired note.

Takes a little practice; try to be

precise. The chordbars before and after the open note are your friends. Open chording requires a diatonic harp, preferably with 'D' lockbar engaged for clarity and sustain.

Some say limited open chording is possible using a chromatic harp, but muddiness, or worse, lurks with every pluck!

This arrangement of Charles O'Connor is arranged without the (few) trills in the original version presented in O'Sullivan's treatise, because of teaching considerations.

This tune was part of a workshop I conducted at the recent California Autoharp Gathering in May 2010.

Many thanks are extended to Carey Dubbert for his kind

Charles O'Connor

Turlough O'Carolan

Closed chording: a chord bar is down for every note.

(A)

D D G D G D G D G A D A D G D A D G A G

6 A G A G A D A G D 1. D 2. D A G D A D G D

12 D A7 D A D A D G A

18 D A G D A D A D A G D

Chorded by Ron Bean, 2010

Prepared for print by Carey Dubbert

Charles O'Connor

Turlough O'Carolan

Open Chording: 'o' denotes all chord bars open.

D D G o G D o D G o D A D o D o D G o G

6 A o A o A D o G D D 1. D 2. D o G D o D G D

12 D A7 D o D o D G A

18 D o G D o D o D o G D D 1. D 2. D

Chorded by Ron Bean, 2010

Prepared for print by Carey Dubbert

Colorfully Chromatic

Red Sails on the Sunset

By Karla Armstrong and Pete Daigle

Lyrics by Jimmy Kennedy, melody by Hugh Williams, published 1935.

This standard is often associated with tropical islands, but it was actually inspired by the Irish coastline!

Thanks to airline travel, webcams, and instant messaging, the pathos of this song is a thing of the past. However, the melody, harmonized with minor and diminished seventh chords, effectively communicates the yearning, uncertainty, and tension of

waiting for a loved one far away. Of particular note is the use of diminished seventh chords not only as accompaniment (“back-up”) chords, but also as “safety net” chords. They serve as a convenient place to turn for a passing melody note, as in the second phrase of the first line.

The note can be found elsewhere, but in this case, the dim7th chord is right next door and easy to reach (depending on your chord-bar layout, of course).

The chord itself might not be the sound you are after, but precise picking will yield the right note with

the greatest ease. Bear in mind that every note in the chromatic scale can be found in at least one of the three diminished seventh chords, thereby serving as a “safety net” when all else fails!

Notice also the repetition. The first two lines are basically repeated three times, with the minor “bridge” in between. So although there may be some “tricky” chord changes in those first two lines, once you have them mastered, you have three fourths of the song down! Not bad!

Enjoy the challenge, and remember that hope is always on the horizon!



Keep your hands off my
lamb and off of my d'Aigle!

www.daigleharp.com
1-800-630harp

Red Sails On The Sunset

Lyrics by Jimmy Kennedy, Melody by Hugh Williams

G C G G7 C Cm C⁷ C m G D⁷

Red sails in the sun-set Way out on the sea,

5 D7 Oh, car - ry my loved one home safe-ly to me.

9 C G G7 C Cm C⁷ C m G D⁷

He sailed at the dawn-ing, all day I've been blue.

13 D7 Red sails in the sun-set, I'm trust-ing in you.

17 Am Cm C⁷ C m Am G D7 Swift wings you must bor-row; make straight for the shore.

21 Am Cm C⁷ C m G Em A7 Em A7 Am D7 We mar-ry to - mor-row and he goes sail-ing no more.

25 G C G G7 C Cm C⁷ C m G Rec sails in the sun-set way out on the sea,

29 D⁷ D7 D⁷ C⁷ D⁷ D7 C⁷ 3 G Oh, car - ry my loved one home safe-ly to me.

Interaction:

Chord Substitutions

By Karen Daniels

Looking at chord substitution in terms of supporting the melody, notice how, in the chart below (taken from the CHORD SUBSTITUTION CHART -- Key of G), the iii / B minor chord (B-D-F#) and the vi / E minor chord (E-G-B) each share two notes that are the same as the I / G chord of G-B-D.

If either the B minor or E minor chord have a shared note in common with the G chord, then the minor chord can be used in place of the G chord.

Key of G Tonic Note of Chords	M	m	m	M	M	m	Row 1
	I	ii _m	iii _m	IV	V	vi _m	Row 2
	G	A _m	B _m	C	D	E _m	Row 3
	B	C	D	E	F#	G	Row 4
	D	E	F#	G	A	B	Row 5

Key of G: one # (F#)

Row 1: Defines each note/chord as Majors or minors (M m m M M m). In every key, there are 3 major and 3 minor chords. One way to remember: the I, IV and V chords are major chords. The ones left, the ii, iii and the vi chords, are the minor chords. This goes for any key.

Row 2: Above each of the scale notes are Roman numerals. Each note is assigned a number in the order of their progression in the scale. The numbers are then converted to Roman numerals. Large roman numerals are the major chords and the little Roman numerals are minor chords.

Row 3: "Tonic Notes of Chords" -- The first note of every scale, G in this case, is the tonic note and also the I chord. This row lists the scale notes (across) which are also chord names for the key of G. Reading on across, the G scale reads: G – A – B – C – D – E – F# – G

Rows 4 and 5: List the notes in the note/chord name under Row 3.

EX: The first column: Row 1 is M, a major chord. Row 2 is Roman numeral I, which is the tonic note and the I chord of the key of G. Row 3: G is the first note in the scale and tonic note of the chord. Rows 4 and 5 list B and D, the other notes in the G chord. Thus, the notes in a G chord are G-B-D.

The second column: Row 1 is m, a minor chord. Row 2 is Roman numeral ii meaning the second note and chord of the G scale, again a minor chord. The Row 3 is A, the second note in the G scale, and an A minor chord followed in rows 4 and 5, underneath, by C and E. The notes in the chord of Am, then, are A-C-E. (Each of the charts for the different keys on the CHORD SUBSTITUTION CHART are read in this manner).

How notes get their "numbers": You have heard of chords being referred to as I, IV, and V. Simplified, there are 7 notes in any given key (scale) with the eighth note of the scale being the same as the first. As mentioned above, each note in any key is numbered in the order of their progression in the scale and which are also chords. (See the Chord Substitution Chart for 5 different keys.)

How notes get their "numbers." You have heard of chords being referred to as I, IV, and V. Simplified, there are 7 notes in any given key (scale) with the eighth note of the scale being the same as the first. As mentioned above, each note in any key is numbered in the order of their progression in the scale and which are also chords. (See the Chord Substitution Chart for 5 different keys.)

For example, in the Key of G:
Scale/Chord Notes:

G	A	B	C	D	E	F#**	G
1	2	3	4	5	6	7	8

Those numbers are converted to Roman numerals so that they become:

I	ii	iii	IV	V	vi	VII	I
---	----	-----	----	---	----	-----	---

** (The seventh note/chord is usually used as a dimin-

ished chord and can be used as a minor or a major chord. Use of the seventh chord is another topic.)

ABOUT SUBSTITUTING CHORDS

A chord can be substituted for another chord but should support the melody.

Looking at chord substitution in terms of supporting the melody, notice how, in the chart below (taken from the CHORD SUBSTITUTION CHART -- Key of G), the iii / B minor chord (B-D-F#) and the vi / E minor chord (E-G-B) each share two notes that are the same as the I / G chord of G-B-D. If either the B minor or E minor chord have a shared note in common with the G chord, then the minor chord can be used in place of the G chord.

2nd part of the Key of G chart

Substitutions:	iiim	I	vim
Tonic Note of Chords	Bm	G	Em
	D	B	G
	F#	D	B

Substituting the appropriate chord will support the melody where a I chord was used because it keeps the melody “flowing.” The common melody note of the two chords continue to be sustained by the different but related chord giving it another sound.

Keep in mind that not all substitutions will sound musically appropriate to the song or tune. This is where “trial and error” and practicing the substituting of chords will come into play. Let your ear be your guide.

One chord might sound right in one place but wrong in another. Consider the context, how the alternate chord works with or depends upon the other chords around it and how they fit together.

If it sounds right or “out of kilter,” so to speak, you’ll hear it. Since you are experimenting, play your piece through, each time using a different substituted chord.

One way to hear how it actually sounds is to record your tune on a tape recorder, play it back then decide which chord change is most pleasing to you.

On the chord substitution chart under substitutions are listed each of the I, IV and V chords that have notes in common with the ii, iii and vi chords.

Using *Twinkle, Twinkle Little Star* as a simple example of chord changes, the substituted minor chords are above the major chords in () parenthesis.

On the first line, first measure, a G chord is given. However, the last two notes of that measure are a D note, the D note also being in a B minor chord (iii chord on the chart). Notice how they are “connected.”

Therefore, the B minor can be used in place of the major G chord.

It works and it keeps the D melody note sustaining though using a different chord.

TWINKLE, TWINKLE LITTLE STAR

The musical notation for 'Twinkle, Twinkle Little Star' is shown in three lines. Above the notes, major chords are indicated: G, C, G, D7, G, C, G, D7. Above these, minor chords in parentheses are shown: (Bm), (Am), (Bm), (Bm), (Am), (Em). Below the notes, the same major chords are repeated: G, C, G, D7, G, C, G, D7.

1. Use the chart to see how the other minor substitutions on the first line are related to the major chords below them.

2. Play the first line using only the major chords. Play the tune again using only the Bm chord at the end of the second measure and the Em at the end of the last measure. Then play the first line again but using all the minors shown.

Notice the differences using all major chords first, a touch of minor chords the second time and almost all minors the third time.

3. See what substitutions can be made for the middle and last line of the tune on your own.

HINTS:

1. While minor chords can be substituted for the major chords, the reverse is true in that major chords can be used in place of minor chords. On the chart look at the common notes shared in major and minor chords.

2. A iii chord can be used in place of the V chord. This is known as a “fake V” chord.

3. The IV and V chord define the I chord. The iii and vi chords give options for resolutions.

It is a brave new musical world when you begin to use these chord choices in your playing.

Good luck and beautiful music!

CHORD SUBSTITUTION CHART

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KEY of C

Tonic Note of Chords

M	m	m	M	M	m
I	ii _m	iii _m	IV	V	vi _m
C	D _m	E _m	F	G	A _m
E	F	G	A	B	C
G	A	B	C	D	E

Key of C: no #'s / no b's

Substitutions:

Tonic Note of Chords

iii _m	I	vi _m
E _m	C	A _m
G	E	C
B	G	E

ii _m	IV	vi _m
D _m	F	A _m
F	A	C
A	C	E

V	iii _m
G	E _m
B	G
D	B

ii _m	V7	iii _m
D _m	G	E _m
F	B	G
A	D	B
	F	

Key of G

Tonic Note of Chords

M	m	m	M	M	m
I	ii _m	iii _m	IV	V	vi _m
G	A _m	B _m	C	D	E _m
B	C	D	E	F#	G
D	E	F#	G	A	B

Key of G: one # (F#)

Substitutions:

Tonic Note of Chords

iii _m	I	vi _m
B _m	G	E _m
D	B	G
F#	D	B

ii _m	IV	vi _m
A _m	C	E _m
C	E	G
E	G	B

V	iii _m
D	B _m
F#	D
A	F#

ii _m	V7	iii _m
A _m	D	B _m
C	F#	D
E	A	F#
	C	

Key of D

Tonic Note of Chords

M	m	m	M	M	m
I	ii _m	iii _m	IV	V	vi _m
D	E _m	F# _m	G	A	B _m
F#	G	A	B	C#	D
A	B	C#	D	E	F#

Key of D: two #'s (F# / C#)

Substitutions:

Tonic Note of Chords

iii _m	I	vi _m
F# _m	D	B _m
A	F#	D
C#	A	F#

ii _m	IV	vi _m
E _m	G	B _m
G	B	D
B	D	F#

V	iii _m
A	F# _m
C#	A
E	C#

ii _m	V7	iii _m
E _m	A	F# _m
G	C#	A
B	E	C#
	G	

Key of A

Tonic Note of Chords

M	m	m	M	M	m
I	ii _m	iii _m	IV	V	vi _m
A	B _m	C# _m	D	E	F# _m
C#	D	E	F#	G#	A
E	F#	G#	A	B	C#

Key of A: three #'s (F# / C# / G#)

Substitutions:

Tonic Note of Chords

iii _m	I	vi _m
C# _m	A	F# _m
E	C#	A
G#	E	C#

ii _m	IV	vi _m
B _m	D	F# _m
D	F#	A
F#	A	C#

V	iii _m
E	C# _m
G#	E
B	G#

ii _m	V7	iii _m
B _m	E	C# _m
D	G#	E
F#	B	G#
	D	

KEY of F

Tonic Note of Chords

M	m	m	M	M	m
I	ii _m	iii _m	IV	V	vi _m
F	G _m	A _m	Bb	C	D _m
A	Bb	C	D	E	F
C	D	E	F	G	A

Key of F: one b (Bb)

Substitutions:

Tonic Note of Chords

iii _m	I	vi _m
A _m	F	D _m
C	A	F
E	C	A

ii _m	IV	vi _m
G _m	Bb	D _m
Bb	D	F
D	F	A

V	iii _m
C	A _m
E	C
G	E

ii _m	V7	iii _m
G _m	C	A _m
Bb	E	C
D	G	E
	Bb	

Major Chords: I IV V
(M)

M	m	m	M	M	m
I	ii	iii	IV	V	vi

Minor Chords: ii iii vi
(m)

Relative minor chord:

- 1.) The **vi** chord is always the relative minor to the **I** chord.
- 2.) The **vi** chord always shares the same key signature (#'s / b's) as the **I** chord.

EX: In the key of C -- no #'s or b's

The **I** chord is the **C** chord / The **vi** chord is the **Am**
They share the same key signature; therefore, the Am scale has no #'s or b's (in the chord or its scale).

Diminished Chords: no VII or vii chords are given.

The 7th note of the scale in any key is considered a diminished chord. There are 3 diminished chords, each having 4 notes which are equal distance apart (three 1/2 steps). Each note get equal importance & can be called by any one of its four note names. Having 3 dim. chords gives every note in the chromatic scale.

C -- D# (Eb) -- F# (Gb) -- A

G -- A# (Bb) -- C# (Db) -- E

D -- F -- G# (Ab) -- B

An Interview with Sound Guru Bill Beltz



Photo by: Jane Toohey

Bill Beltz

By Holly Towne

I was on break from the pre-Mountain Laurel Autoharp Gathering (MLAG) workshop when Neal Walters started to chat, and the conversation turned to sound and making the autoharp sound good. Walters started telling me how they had hired Bill Beltz's company, Pleasant Valley Audio (PVA) out of Conshohocken, Pennsylvania for the first year of MLAG.

They were thrilled at the results and hired him again the following year, but after set up, Belz went to another job and left someone in his place to actually run the sound. Things just did not sound as good that year, so Walter told Belz that he needed to stay at MLAG for the entire gathering or lose the contract. Belz chose to stay, and that began a warm relationship

between MLAG folks and Bill that has run for 20 years.

As it turns out, PVA has been providing services all the way back to the first public gathering at the Orthey Farm, which is how Bill and Neal first met.

I mentioned to Walters that it was not easy to work sound with an autoharp, and he said that Belz had a secret method. I wondered aloud whether Belz would share his secret in the interest of helping new autoharp players, and Walters said he was not sure, but thought it was something about how Belz placed the mics in a criss-cross pattern. He agreed to introduce me.

Later that day, workshop completed, I went to the Rec Hall to register and find the right slot for me to volunteer some time. There was my friend John Dettra from Capital 'Harpers helping to set up the

sound with Belz, and Walters was seated beside Belz lining out the requirements for the first night's concert. I sat down nearby until they were done, and then Walters made an introduction. Belz was understandably hurried, but agreed to an interview later in the week when things had calmed down.

I have a little background in stage, lighting, sound, video, etc., so I figured I'd help John run cables and set up mics and stands. The first thing I noticed was that with the exception of the Master of Ceremonies' mic, the mic's were set up in pairs, an upper mic and a lower mic, stands pretty close together. The upper mic was a Shure SM 58, the lower mic was a Shure SM 57. The lower mic had a windscreen, the upper did not. These are the industry workhorses, rugged and relatively

inexpensive at around \$100 ballpark.

Let us cut to the evening's concert. I took a seat behind the sound table to watch both the talent on stage as well as the man running sound.

As British friend Heather Farrell-Roberts observed, he never took his focus off the performer. He worked all the time, always balancing and supporting the performer, literally performing a subtle dance with sound and the performer.

Subsequent evening concerts showed this to be his continual pattern. He was not a "set it and forget it" guy. His was a continual ballet, a duet with the talent, enhancing and supporting, evening out the instruments, blending them with the vocals until there was a beautiful mixture of music, everything perfectly balanced. And yet, unless you were able to watch from the back, you would never be aware that anything had changed, except that the performer or group sound just got better and better. And that is the true secret of Belz's artistry. His changes are so elegant and smooth that even the performer is unaware that things have changed except to know that he sounds great!

It was Saturday afternoon before we had a chance to really discuss Belz's thoughts on enhancing autoharp performance with sound. Belz has asked for the opportunity to read through this article because he wants to be sure that you get the most accurate information.

What you are reading will have Belz's blessing, and there may be some addendum at the end directly from him, which I welcome.

As it turns out, the mics are placed carefully in what Belz calls 'touching, or just crossing in an xy configuration.' The upper mic, the SM 58, would be tilted upward and to the right to catch the vocal. The lower SM 57 would be angled to the left and downward, pointing to the 'harp. Belz says that this is a fundamental studio recording technique that avoids phase cancellation, a condition where two mics placed close together can develop a hollow quality. The distance between the top and the bottom mic is not as important as that they are touching at the rear end of the mic.

"Regarding mic placement - whether or not the mics touch in an x-y configuration is not so important as that the mics cross at the bottom, where the cable connects. In fact touching is not necessarily optimal, as when they get bumped, it creates mechanical noise. Almost touching is better. Maintaining a 45-90 degree angle between them is the really important

thing. Actual angle will be in relation to the vocal mic, keeping in mind that harp construction and the player's technique will vary. This means the angle between the two mics may vary from performer to performer. It may be possible to use a single stand with a clip-on adapter to hold the second microphone," Belz said.

So there you have the secret, straight from a master of audio, the guy renowned for making Autoharp players sound good!

Of course, this is only one of a number of approaches to micing. A Lapel mic on the strap behind the 'harp is great for improving gain before feedback. This is how Belz works with Lindsay Haisley. Sometimes he'll add a front mic just to add some of the brilliant high frequencies back into the mix.

I asked about the distance a performer should be from the mics. Belz said it depends on technique. With the SM 58 you can benefit from getting closer to the mic, especially if you feel you have a thin vocal, where a bassy voice can be further away. He suggests getting the 'harp as close as practical without hitting as you play.

We discussed plugging the harp into a sound system. He suggests that for a person working in loud environments, a magnetic pickup is the better choice as opposed to a piezo electric. Depending on the quality you're after, a direct connection between 'harp and sound system may provide a suitable solution. It definitely will provide more volume without feedback. He recommends learning the difference between speaker cable and instrument cable and being clear on where the instrument cable should plug in on your equipment.

Having noticed how many of the performers moved the mics on stage, I gave Belz a chance to comment on his experiences with performers and how they work with mics.

Here are words to remember, "I used to be strict with performers, telling them that the mics are placed for a reason. You can't always gauge the height of a performer, but a gross movement of the mic does not always result in a better product for the performer."

I wanted to ask his recommendations for a basic recording system for newcomers, but that would put him in an awkward position since PVA also sells these products.

He suggests that you head to a store like Musician's Friend, Guitar Center or any large music and sound retailer (Sweetwater, ZZounds, etc.) and check for

handheld field recorders. There are many entirely suitable recorders that can do the job. He did tell me that he uses Marantz and Teac by Tascam. Most large retailers have a selection to choose from. He said that Alesis makes an interesting unit, the ProTrack, which records to an iPod. He also advises that you choose something that has intuitive controls, and not too many layered menus. When I checked their website, I noticed that they have a used equipment for sale department and that they have some nicely priced SM57 and SM58 mics, as well as mixers, etc.

Finally, I asked Belz what he'd like to tell an autoharp player who sits down on his stage.

"The performer needs to be attentive, and to listen to the way their performance interacts with room acoustics, sound system, audience, etc. Bowers is a good example of knowing how his sound is interacting with his audience. A lot of performers close their eyes, disappear from view, but they lose a connection with the audience as well as with the sound of their own instruments. A good sound man tunes into the performer and what the performer is feeling and hearing and sensing. A bit of a dance."

And dance he did. I do know that if you ever find yourself up there on the stage at MLAG, you'll be in a close partnership with a guy who knows his business, knows good sound, and really cares about enhancing your sound to the highest standards.

He's genuinely fond of the folks at MLAG. "There's always a bit of sadness as I pack up to leave. I won't let anyone else do Mountain Laurel. This is my family."

It's funny, when I first walked into the Rec Hall on Day 1, I kept hearing wolf whistles, but they were from women. I figured it was a private joke. On Day 5, Belz's working garb was... memorable. Cindy Harris told me a most fascinating story of odes to bike shorts and stage performances and blushes.

I suggest that you ask her privately for the whole story, but if you have the Commemorative DVD, there's documented proof.

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Music and Healing

Muriel talks to Edith Miller about volunteering at a hospice, the autoharp and her 'limberjill'

By Muriel Powers

Welcome to another edition of Music and Healing on the Autoharp!!

Imagine my curiosity as I was packing up my bags and carrying them over to my car at the end of WVAG, when I heard some conversation about playing at an assisted living center.

Being a total opportunist, I met a lovely couple by the name of Harold and Edith Miller, and they agreed to play a couple of tunes for me.

Lucky for me, I got to hear their delightful instrumental music in the dorm hallway and made arrangements for them to be featured in this column!

Edith sent a copy of the volunteer newsletter from the Alpine Hospice where they have been playing since July of this year.

Though they are not technically "music therapists," or "music practitioners," they are still contributing to the everyday lives of many people. There is no doubt in my mind that there is healing going on when they play!

With the writer's permission, I have copied the article here:

VOLUNTEER SPOTLIGHT

By Sandy Miller, Volunteer Coordinator & Editor of the Alpine Hospice Herald, August 2010

Harold and Edith M. are fairly new volunteers to Alpine Hospice, but they are already having a big impact. They bring the gift of instrumental music programs to those living in assisted living and skilled nursing facilities, where they play for appreciative residents, visitors and staff.

Edith usually plays the melody on either the autoharp or on a bowed psaltery while Harold accompanies her on the acoustic guitar.

The residents sing or hum along as they recognize many of the old-time songs and hymns. Harold and Edith always throw in a few foot tapping and hand clapping tunes to liven things up.

Edith brings along her limberjack (although she calls hers a limberjill as it is dressed like a girl) to dance for the residents.

A limberjack is a wooden doll with loose joints on the end of a long stick. The legs of the limberjack are designed to tap rhythmically on a thin wooden paddle, as if clogging. It's also called a paddle puppet.

Edith also has limberjacks shaped like a frog, a sheep and a dog.

Harold has been playing music for 60 years while Edith is a relative newcomer. She started playing 10 years ago when she retired.

Edith taught daycare, working with one and two year olds. She also worked in a variety of offices over the years. Harold worked in carpentry most of his life.

They have been married 48 years and have four sons.

So after reading this, I asked Edith some questions about her playing:

AQ: Anything else you'd like to add to the article that you do at Alpine Hospice?

EM: Our program is usually one hour and we go once a month to facilities where there are hospice patients. We generally play old time music, waltzes, gospel and hymns.

AQ: How did you get started there?

EM: Well, we attended the "Beacon Fest," a festival that caters to the 50 plus senior populations at the local convention center.

We met Sandy, one of the vendors there, and she was interested in having us to play at facilities that have Alpine Hospice patients.

AQ: How much experience have you had before playing at the Alpine Hospice?

EM: Oh, we've played at various nursing homes, Alzheimer units and assisted living centers the last several years, averaging two programs a week.

Usually the staff brings the patients in the dining room for our program and other times, we play background music during the dinner hour.

AQ: How did you get started on the autoharp?

EM: When I retired 9 years ago, I needed an instrument to play along with Harold.

One day I saw a "Lark In The Morning" musical instrument catalog that had a listing for an autoharp. I decided to give it a try and I ordered it.

AQ: Did you take any lessons from anyone?

EM: No, I just took to it and taught myself.

Harold would play his guitar at local jam sessions with a fiddle and

bass player and I would just sit in a corner and figure out what they were doing. I had played a little piano before and I can read music.

AQ: And now you're playing the bowed psaltery? How did you get started with that?

EM: About 6 years ago, friends from Illinois who play these instruments came to our RV Park in Texas.

I watched her play it and decided that playing it would add some variety to our program. So I took it up.

AQ: So, can you describe any memorable, rewarding experiences you've had playing at these places?

EM: We enjoy seeing eyes light up, feet start tapping and hands clapping when we start to play.

Also, a lot of them will sing along. At Alzheimer units they will sit for

an hour listening instead of pacing the hall.

We usually close all our programs with the song, "God Be With You Till We Meet Again."

One quite older lady sang the song all the way through—even hitting the very high notes in the song. They really respond to the old music.

AQ: How have people responded to the sound of the autoharp? What advantages have you found in playing it?

EM: Most people do not know what instrument I am playing and ask what it is called.

They will then say, "It sounds so lovely." A few have said, "My mother (or someone they knew) played an autoharp."

I think it brings a lot of memories back to them.

AQ: What makes your music

healing?

What effect are you having by having your music instrumental without singing?

EM: We know a lot of the people who visit these facilities sing with their playing.

We try to play the music in a very simple or basic form so they can sing along if they want to and that seems to make the music a part of them.

AQ: That is wonderful!!

Thank you so much for contributing to the Autoharp Quarterly and making a difference for a lot of people!

EM: My pleasure, indeed.

And for you folks out there --- may your music be healing as well!
Sincerely,

Muriel Powers



The Mary Lou Orthey Memorial Scholarship Fund

The Mountain Laurel Autoharp Gathering is establishing the Mary Lou Orthey Memorial Scholarship Fund. The fund has the support of the Orthey family and, we fervently hope, the entire autoharp community. The fund will be a charitable "arm" of the Gathering which is already a not-for-profit organization. Contributions to the fund will be tax deductible and maintained in a separate account. Eileen Kozloff and Carole Outwater have graciously agreed to co-administer the fund.

The purpose of the fund is to promote the development and growth of the autoharp by providing financial assistance to people who would otherwise not be able to afford to come to the Gathering. This will be focused on, but not limited to, first time attendees, young people who do not have independent means, and other deserving candidates.

Contributions to the fund are very welcome and we hope that the community will enthusiastically embrace and support our efforts. 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.*

Marc Gunn Takes the Autoharp to New Places

By Jamie Haesuer and Rie Sheridan

Marc Gunn began like so many young musicians cutting his teeth on rock and roll. But when his band broke up in the late 1990's, he decided to take a completely different route with his music. In 1997 he took up the autoharp and fell in love. Gunn could often be found sitting on the South Mall on the University of Texas campus in Austin, Texas, playing his autoharp and spreading the word about the instrument and its capabilities.

"I have never heard another autoharper with a sound like mine," Gunn says. "I attribute that to the fact that I never remember hearing an autoharp before I started learning from one of Meg Peterson's books, and once I really got into it I focused on rhythm and composition. Rhythm in that I wanted to see what kind of rhythm strokes I could do on the instrument. Composition in that, instead of playing just a melody, I felt like the autoharp could do so much more, what with five octaves.

"So I look at every accent as a means to highlight the melody when I'm writing instrumentals or when I'm singing a song. I have yet to hear anything like what I'm doing."

Gunn is constantly pushing the boundaries of what can be done with the instrument. Essentially a folk instrument, the autoharp has been put to work by Gunn in exploring blues and even jazz that he's been experimenting with since his move to New Orleans last year.

Through his music, first with Brobdignagian Bards and more recently as a solo artist, he has brought the music of the autoharp to the attention of thousands of admiring fans worldwide. He says "I am constantly bombarded by people asking what this instrument is. Typically I will give them one long strum as I tell them how easy it is to play, followed by an Irish tune so they can see what you can do with the instrument."

Gunn, a prolific musician, has recorded four albums a year for the past three years, including "Heart's Ease," an album which is entirely composed of original instrumental autoharp music. He continues to explore the parameters of his instrument in music ranging from the traditional to the comic. Another of his well-received offerings is "Irish Drinking Songs for Cat Lovers", which combines both of these extremes.

Marc Gunn's CD, "Happy Songs of Death," demonstrates once again how far the boundaries can be pushed. The CD includes both traditional and original compositions.

"I love a good murder ballad," says Gunn. "This CD was actually inspired by an Italian song about a water flea that I



Marc Gunn, the wandering minstrel

mistakenly thought was about the Black Death."

Even though it was not about the plague, Gunn liked the catchy tune and the idea of the severe contrast between dark theme and light musical form.

Some original songs include "Red and Black," a song that is about bubonic plague – and "Won't You Come with Me," about a sailor being murdered by a green-eyed herring-gutting girl. "Yeah, really cheerful stuff," jokes Gunn.

He is committed to the preservation of Celtic music and the promotion of the autoharp and independent music.

He helps independent musicians through his podcasts, blogs and record label, Mage Records. "Early on, back in the MP3 dark ages, I gave away literally millions of downloads," Gunn says. "I still do give away a fair amount of music. It's the whole 'bread on the water' thing – what you do will come back around."

Gunn is also known for performing at fundraising benefits, notably for animal charities. A long-time cat lover, Gunn's sub-genre of cat parodies remains among his best-selling CDs.

Marc Gunn's music can be heard at www.marcgunn.com and www.myspace.com/marcgunn.

His CDs, including "Happy Songs of Death," are available at CD Baby and iTunes.

Finding Common Ground

By Bob Fish

I have been teaching autoharp at this great event over the past two summers, and it truly is special.

I taught a Beginners Autoharp & Song class in the morning, and Rock Autoharp in the afternoon.

Common Ground On The Hill is an amazing set-up, two weeks of incredibly varied workshops, with a two-day weekend concert in between.

It is held at the Carroll County Farm Museum in Westminster Maryland.

This year Kathy Mattea headlined on Saturday and The Claire Lynch Band on Sunday. Last year Ralph Stanley headlined one night and Tim O'Brien played the other.

Unlike Autoharp gatherings that we all know and love, Common Ground on the Hill is different in as much as it has around 130 different courses which are usually split into one and a quarter hour workshops spread over five days - folks usually go for the first week only, or the second week only.

A typical day could be: after breakfast, one could be making a native American flute in the first period, then be part of an African Drum class in the second.



Photo By Bob Fish

Africa Drum & Dance class performing at Common Ground On The Hill 2009.

Then after lunch, attend Understanding Folk Music for the third period, then perhaps Didgeridoo for the fourth period.

Then catch your breath and discuss the day's classes over dinner. Then the evening's fun starts - you could be part of a Gospel Choir, then go to a Keynote Lecture in the College's Alumni Hall. One that I attended this year was the country star Kathy Mattea's very moving talk about the mountaintop removal debate.

This as you may know, is about coal removal by surface mining the summit ridge of mountains in West Virginia... the coal companies literally remove whole mountains and leave a terrible mess!

So, if for example your partner isn't into the Autoharp (is that possible?) but you both wanted to attend Common Ground, you could go to a couple of Autoharp classes (and others) while your other half attends Yoga, or An Introduction to Blacksmithing, or Swedish Fiddle, or Radio Production, or Afro Cuban Song, Percussion & Dance... I could go on and on and on and on and on and on.

Believe me, you will not be disappointed when you attend Common Ground On The Hill.

I can not be sure about this, but perhaps Bryan Bowers and myself may be teaching Autoharp there next year.

It is held each year in early July.

This year marked the 16th anniversary of the festival.

Please check out further details at www.commongroundonthehill.org

The wonderful Walt Michael is the Founder & Executive Director of the event.



Bob Fish (left) with bluegrass legend Ralph Stanley at the 2009 Common Ground on the Hill festival.

California Autoharp Gathering

Making a triumphant return after a year hiatus

By Holly Towne

California Autoharp Gathering is held at the end of May at St. Nicholas Retreat Center, 30 miles west of Fresno, CA. CAG features multiple breakout rooms where a whole bunch of talented performers and teachers share their knowledge and skills in one-hour classes.

You have a selection of five or six workshops at the same time, making it tough to choose at times. The nifty thing about CAG is its focus on young people. Despite a last minute glitch that prevented kids from attending this year, the performers here are dedicated to teaching and bringing folks along.

Each CAG is themed; you might get Cowboy songs or Light Gospel. We had constant classes, constant entertainment, three concerts per night, and as you might expect, there was excellent planning to make this come off without a hitch.

There is dry camping available; take your pick of camping space. We had a bit of a glitch in getting into the field, it was a tad rough, but once in, we were fine.

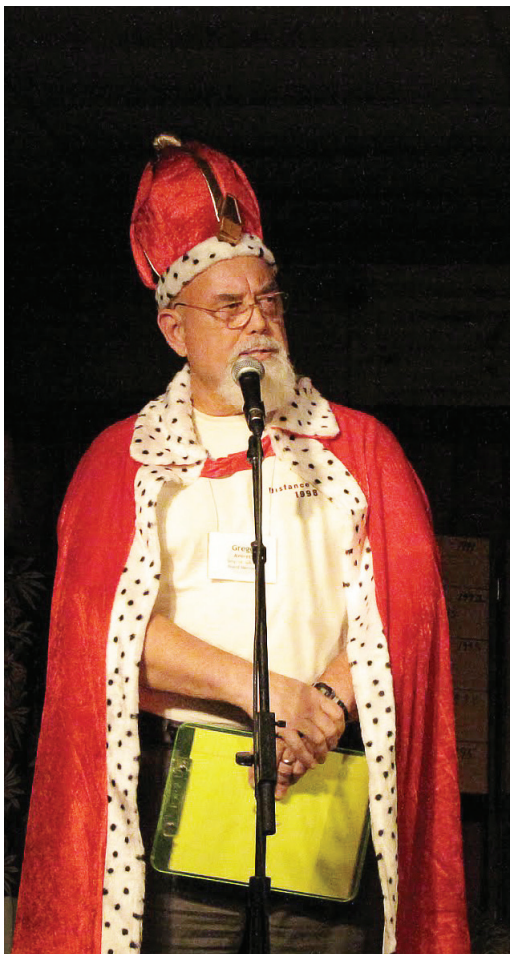
The food was more than adequate, and there's a really caring retreat staff. I have put this one on my 'do not miss this, EVER' list. It's that good!



Photo Below: by Marc Blake Above: by Keith Daigle

*Above: Pete Daigle in his shop holding his lifetime achievement award from the California Autoharp Gathering
Below: performers on stage at CAG for a concert.*





Mountain Laurel Autoharp Gathering

By Holly Towne

I got to spend two days there in the pre-MLAG beginner's workshop with Charles Whitmer. I had to leave to pick up company, drive back up for one full evening on Wednesday, then had Thursday to wander around and try to keep my jaw from dropping at the fabulous music I heard. Let's just say that Chuck Daniels fixed my 'harp, Charles opened up the world of pinch-pluck to me, and Capitol 'Harpers opened their arms to let yet another newbie into the fold. We'll come back to MLAG in 2010!



Photos by Ken Ellis and Frank Baker

Above: Grand Pubah Gregg Averett alledges cheating and cancels the autoharp toss contest. Above right: Country Ham performing on Thursday night concert. Below: Cheryl Dehut performs with husband Lindsay Haisley.





Willamette Valley Autoharp Gathering 2010

By Sarah Beth Lawrence

I've attended WVAG three years in a row now and I hope to attend every year! Not only have I grown musically, but I've discovered a wonderful community of people, and each year I feel closer and closer to them. What could be more wonderful?

In 2008, I was a beginner at the autoharp, playing my mom's old Oscar Schmidt that had been in her closet for 30 years, and taking lessons from Cathy Britell here in Seattle. Cathy told me about WVAG and invited me to attend. The first night, she caught me shyly peering around the corner at a jam and encouraged me to go on in! Of course, that jam and everything else at 2008 WVAG was friendly and relaxed. Most people had been attending for years and already knew each other, so they noticed the "new girl" and made every effort to make me feel welcome.

The teachers that year were Bryan Bowers, Karen Mueller, the members of Doofus, Meryle Korn, Mimi Geibel, and Steve Akerman. (A few months later, I caught Bryan and Karen in concert and was tickled that they both remembered my name.) On the last day of camp, Cathy warned me that I might get a little misty-eyed as I drove away, but I was already filled with anticipation for next year's WVAG. I couldn't feel sad; I felt more like a whole new world and community had opened up for me. I made it my goal to practice hard and perform at the open mic at 2009 WVAG.

A year rolled around and I was excited to go back to WVAG. It was great seeing the people I'd met the year before. I did



Photos by Jon Britell

From Left to Right, Fuey Herring, Sharmen Smith and Lindsey Haisley jam at WVAG.

perform a couple songs at open mike, and my first little open mike was so warmly and kindly received.

It was after the 2009 WVAG that I really started getting together with people I had met at camp. I visited Fuey Herring's autoharp group down in Portland once. At Christmas I joined them again to perform at the Loaves and Fishes Senior Meal Program and that night I was also invited to a lovely Christmas party at Ruth Maionchi's house where we watched the Christmas ships parade down the Columbia River.

Meanwhile, Pete Daigle had opened his new autoharp luthier shop just south of Seattle, and my mom and I started attending performances and open mikes there, where I was thrilled to see my WVAG friends again.

I also attend his once-monthly jam and carpool down with Mimi. Once my mom and I performed at an open mike he had, something the two of us had never

done before, singing in harmony. I also get together with my WVAG friend John Horner to play occasionally.

At this year's (2010) WVAG, I went ahead and brought my mom, Sherry Lawrence, along and we sang "Friend for Life" at open mike. Bill Bryant collaborated with me on my other song.

By now, I know so many people at WVAG that I have trouble deciding which group to join each time I walk into the cafeteria, a workshop, etc.! Our great teachers this year were Bonnie Phipps, John Hollandsworth, Drew Smith, and Lindsay Haisley. Bonnie spent some time with me to help me with something she had taught and record a couple songs so that I could learn them.

I can't believe all the friends and community I have found thanks to WVAG! It has really enriched my life. I hope you will consider coming and joining us in 2011. Who knows what WVAG will do for you?!

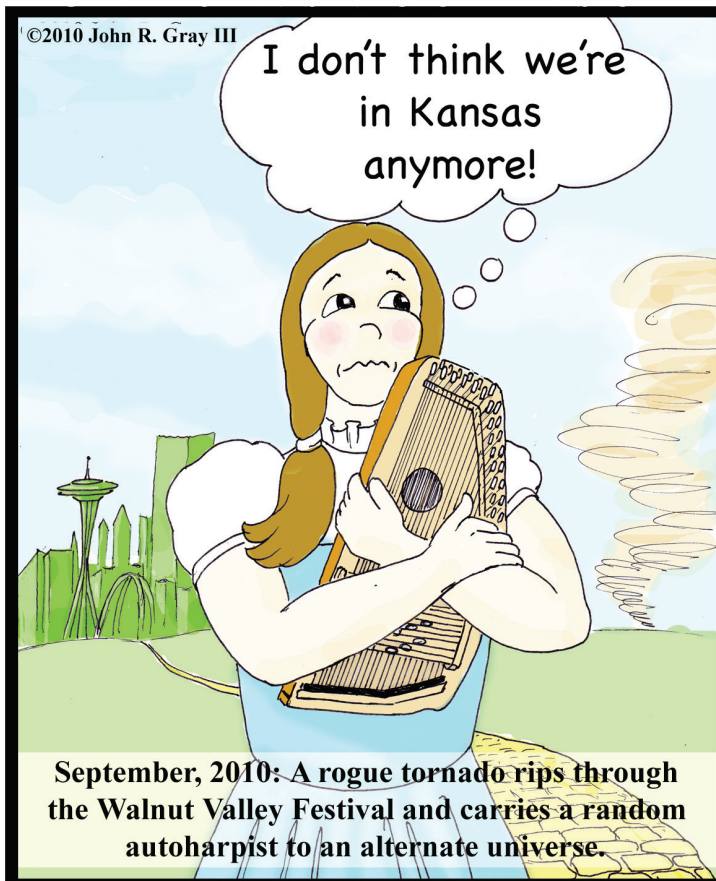
A Wet and Wild *Walnut Valley Festival*



Photo by Keith Daigle (taken with his cell phone)

When the tornado alarm went off and the rain and hail started coming down people found the nearest shelter. An impromptu jam session broke out at the d'Alegharp table.

GREAT MOMENTS IN AUTOHARP HISTORY



By Barbara Barr-Madorin

My goodness, did we have fun or what???

Once we got past the required storm at Winfield it was pretty much great weather and cool evenings.

The workshops at Autoharp Junction proved to be very informative. The instructors who donate their time and talent are much appreciated.

Tina Louise and John came by our camp to jam a couple of nights. They can sure make you sit up straight and pay attention or be left behind.

Les amazed us with his masterful playing of tunes. Lucille entertained us with her talents of music and jelly making.

Our Winner's Bash was held during the evening rather than immediately after the International AH Championship. That seemed to work well; we had over 40 folks at our camp.

JoAnn Smith was there and George Haig with his broken arm. Betty Scott came and I know I'm forgetting some but my poor tired brain just can't pull up details like it used to.

Someone knocked a couple of harps off Pete's display table but Pete turned lemons into lemonade and all turned out well. I'll let him pass along that story if he wants to.

The AH Competition this year was very very close. We had 10 folks and everyone of them played beautifully.

Had to have been a close decision cause it took the judges awhile to announce the winners.

I thought each and everyone was a winner. Please put WVF on your radar screen for 2011.

Seattle Autoharp Week

A week of autoharp instruction in the woods of Washington

By Judy Hricko

Here I am again struggling to find the words to describe the incredible 2010 SAW. I could list names, or different events, or classes, or the laughter, or the many friends, or the new techniques and songs that were given to us, but none of that could fully describe the SAW experience.

It is truly a “you had to be there” event. How can mere words describe being surrounded by the joy of beautiful spontaneous harmony?

How do you describe the happiness of that “so that’s how they do that” moment? The pride in one of your fellow campers the moment that they finally get the courage to perform in front of 40 people and the love/encouragement that comes back to them from each of the audience members?

I’ll stop before I start to ramble, because no matter how I try I can’t describe SAW. I would hope that each of you will at least once in your life be able to experience the awe of SAW.



Photos by Karen Torrell-Hoffman

Above: Sung Kim plays her autoharp at SAW. *Below:* Instructors and students put on a concert.



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By Nadine Stah White

An Autoharper of Influence

What would you say if I told you that there was an autoharper who in the 1980s influenced players of the stature of Karen Mueller, Mike Fenton and Carole Outwater – someone who shared the stage at Winfield with all the major autoharp “names” of the day – and that this influential figure is a Frenchman?

Autoharp is not a common instrument in France and players have few opportunities to meet up with other autoharpers. But this article will showcase an exceptional French musician whose autoharping has inspired others both in his own country and abroad for nearly 40 years: Patrick Couton.

As well as being an outstanding autoharper, Patrick is a singer and an extremely tasteful guitar and lap-guitar player. He is in demand in France as an accompanist and performer who has made a career for himself in his music since the 1970's (his other career is as the official translator into French of the science fiction and fantasy novels of Orson Scott Card and Terry Pratchett).

The Couton Influence

Couton has become somewhat of a legendary figure for autoharpers who were part of the developing US autoharp scene in the 1980's. In 1984, he made a trip to the States with his friend and performing partner Georges Fischer and played at various venues, including the Winfield Festival. After this trip, he became known through his seminal 1979 album *Autoharp ce Soir*. Mike Fenton notes that “Couton was a master of autoharp chromaticism well before almost everybody else.” and he considers the recent re-issue of this album in an extended CD format as “not just highly recommended, but essential listening for autoharp enthusiasts.”



George Fischer (Left) and Patrick Couton performing at Winfield in 1984.

I have had the pleasure of getting to know Patrick over the past two years, meeting him first at a festival in Normandy (which I reported in *AQ* in Spring, 2009) and again this past Easter at Sore Fingers Week in England. The members of the Autoharp class at Sore Fingers had an opportunity to spend an hour with Patrick in performance and to discuss his technique – marvelling at the way he can draw complex tunes out of his vintage 15-bar two-row Oscar Schmidt ‘harp. Here now is a portrait of his musical journey using his own words, wherever possible.

Musical Beginnings and Early Influences

After childhood experience of learning flute and accordion (the instrument on which his father would play dance tunes) Patrick began to play the guitar as a student in his late teens (“Guitar players were very successful with girls.”). While learning the guitar, he became interested in blues and old-time music.

“At the same time, a French record company (le Chant du Monde) started

to release Folkways LPs with French jackets and French translations,” Couton said. “That’s how I discovered Pete Seeger, The New Lost City Ramblers, the Country Gentlemen, Dock Boggs, but also blues singers like Dave van Ronk, Big Bill Broonzy and so on.”

Patrick first discovered the autoharp, played by Mike Seeger, on a record by The New Lost City Ramblers. Then in 1971 “I read an article in *Sing Out* by Pete Seeger saying that it was quite easy for a guitar finger-picker to play autoharp, and since I was already a guitar picker, I tried this new instrument.”

After playing for six years, he made his first recording using autoharp in 1977. He sings and plays four instruments on this LP entitled *Patrick Couton*, with autoharp featured on three tracks. Two years later this recording was followed by the wide-ranging diversity of *Autoharp ce Soir*.

In 1988 Becky Blackley recounted her trip to France and featured Patrick as part of an article in the *Autoharpoholic* magazine.

The Couton Influence in France



Photo By Bernard Poulelaouen

George Fischer (left) and Patrick Couton performing in March 2010.

Not surprisingly, Patrick's playing in the '70s and '80s also influenced some of today's most long-term French autoharpers, including Bernard Santaigue and Bernard Poulelaouen, who both appeared in that same *Autoharpoholic* article.

Patrick founded the long-lasting Folk Club "La Pibole" in Nantes, where he still lives. He explained that "in '72 or '73 I tried to create a folk-club. And so, until I met Bernard [Poulelaouen], we had informal musical gatherings during which we would jam and play American or French traditional music... I think that the name of the folk-club was created in 1974. We scheduled a lot of concerts: The Strange Creek Singers, with Mike Seeger and Alice Gerrard; the Balfa Brothers; Pierre Bensusan; Doc Watson (who played in the castle yard for an audience of 1700); the Red Clay Ramblers and some Irish, English and French bands. I was the first president, Bernard Poulelaouen the secretary and Georges Fischer the treasurer."

Today, Poulelaouen (who produced Patrick's first professional gig) is still organising autoharp performances for his friend. Bernard has been arranging a series of 'Salon de Musique' events to showcase different musical cultures. This past March a two-hour "Salon" focused on the autoharp, featuring Patrick Couton performing and answering questions about the instrument, and supported by Georges Fischer.

A Strong Partnership

The exceptional musical partnership of Fischer/Couton is still thriving after nearly 40 years. Both musicians sing, and Fischer plays guitar and mandolin while Patrick plays guitar and lap guitar as well as the autoharp. Patrick says that he likes "...mostly... to play old jazz tunes, but I enjoy playing all kinds of music as long as they sound great on the autoharp. I very rarely play on my own. I like to play with other instruments (guitar, fiddle, mandolin, piano) so I don't have to take the lead each time, and there is much more you can do when you are in charge of the accompaniment."

When I asked Patrick for more information about his approach to using autoharp with other instruments, he told me: "It is so satisfying to find different ways to support the melody line. I enjoy varying what I do so that I can give the music a sense of moving on and developing rather than just going around in circles and repeating a tune. I find that I especially enjoy doing this as improvisation, although it is also interesting to create a more formal arrangement."

I then asked him to elaborate on a specific point he had mentioned at Sore Fingers: the way that he uses his autoharp to combine with the chords Fischer can produce on the guitar, thus 'adding up' to a more complex chord. Couton approaches this using his own chordal understanding as an accomplished guitarist.

"When we use the guitar-autoharp combination for a jazzy tune for instance, I very often play complementary chords above the guitar ones to create fancy jazz chords. And, doing that, I have come to realise that minor chords are very important. For instance Dm (autoharp) + G (guitar) = G9; Dm + F = F6; Dm + Bb = Bb7M; Dm can also be a B half diminished (provided the guitar plays a B note)... Sometimes the chords can be more complicated. For instance, in 'Lullaby of Birdland,' the final chord that Georges plays on the guitar is F6 Major while I play on the autoharp a C major in the treble, thus creating a... let's see... F13 with a 7M.

"As a guitarist I consider of course that the autoharp is a very limited instrument. But that's what appeals to me, because you sometimes need a lot of imagination to figure out how to play a tune or accompany a song that you like. In my opinion, limitations are very creative. I wouldn't say that my chromatic autoharp is optimized to play in F because it is a standard 15 chords Appalachian Oscar Schmidt model. I just got rid of the E Major (which was not very useful since I have no B chord and I already have an E7) and got an F diminished instead. It just happens that the chords available on the standard model are very convenient when you want to play in F (or in Dm).

"Of course, F is not a really good key to play on a mandolin or a fiddle (though Dm is all right) but a guitar player can use his capo and play in a D position for instance. And I still can play on my harp traditional tunes in C, D, Dm, G, A and Am.

"When Georges is on the guitar, he plays mostly the rhythm while I play the melody. When he's on the mandolin, he plays either the rhythm while I play the melody or the melody while I play the rhythm; or we both play the melody. Nothing really revolutionary in that."

But it all adds up to some exceptional autoharping. I can encourage anyone who has a chance to see Patrick Couton not to miss it (UK autoharpers will have this opportunity at Sore Fingers October Weekend in 2011). And I agree with Mike Fenton that "Autoharp ce Soir" is essential listening!

See <http://www.myspace.com/patrickcouton> for samples of Patrick's instrumental and vocal virtuosity, including two autoharp tracks: "Top of Cork Road" and "Shanty Town."

Interview with an Autoharp Champion

Interview with Lucille Reilly,
September 2010
By Gregg Averett

Gregg Averett- Hi, Lucille! I think we should first formally acknowledge your recent, matchless accomplishment of a second Mountain Laurel/Winfield Contest double in 2010 to go with your 1995 crowns plus, of course, the Winfield 2003 win. Truly remarkable, congratulations!

Lucille Reilly- Thanks so much!

G. Before we get too deeply into your musical life, tell us where you call home these days and just a little about your surroundings and daily routine.

L. I moved to Denver from New Jersey in 1997. My husband Charles, and our four cats live in a house in the city, although it looks more like suburbs to my New Jersey eyes, with a little xeriscaping in the front yard, a garden and patio with chiminea in the backyard and basil plants that we bring indoors for the cold months to have it readily available year round.

My “studio” is our living room. It’s the biggest space in which to teach hammered dulcimer that’s also close to the front door so that players carrying large instruments can get in and out easily! Upstairs is my tiny office with computer, etc., two bookcases full of hymnals and tune-books, plus autoharp strings and felt of course!

My desk faces the window on the south wall, but as all I see is the house next door, there’s not much of the view one expects living in Colorado. But, I can walk a few blocks and get a great view of Rocky Mountain sunsets!

I work in solitude. That’s the best way I can breathe and think music on a mostly

writing articles and music-instruction books at the computer. I would never get anything done that way, although I can compose while the next-door neighbor’s lawn mower vrooms away! Interspersed are students who drop in for lessons, filling book/CD orders, a personal practice session at 3 p.m., cooking dinner, and then maybe some more writing or even some knitting in the evening. Then there are those times when I run off somewhere to perform and teach, sometimes driving, sometimes flying.

In the middle of all of this, I walk two miles a day. This is the time when I give myself needed exercise and think through an article in progress, a tricky instruction explanation, finesse a solo arrangement or

mull over a newly composed section of a choral composition. I’d say that roughly 50% of my practice time on the autoharp and dulcimer is think-time away from instruments. This helps clarify what I’m after in my mind and ear. To that end, I also “practice” while driving lonely western interstates, and on an airplane. The newest of my 2010 MLAG contest pieces was practiced mostly between my ears while I drove the 27-hour trip to Newport, Pennsylvania.

G. Well, here we are, plunging right into the music, after all. I know what you are talking about because I do it, also, but I don’t believe I’ve fully appreciated how constructive this Zen approach is to the creative process. But let’s hang back just a bit. Since music is your vocation, what avocations do you have?

L. I started knitting socks in 2005, followed by sweaters last year, all without patterns. One of my original sock designs was published in a book earlier this year and an original heart design in tatting recently received an honorable mention in a contest sponsored by *Piecework Magazine*. I also enjoy cooking, and often do so without a recipe. There is a recurring theme in my life where most everything I do seems to begin with the How more than the What. Once I know How, the What is pretty easy.

Charles and I enjoy hiking, bird watching, and identifying butterflies. Last summer, we became urban farmers. The usual ice storm in the spring that freezes the blossoms on our pear and plum trees didn’t occur this year, so we wound up with our first bumper crop. I was “jamming” with a crock pot last August!

G. You settled on music as a focus of

Photo By Ian Serff



interest very early in life, with exposure to a wide variety of instruments. Do you still apply yourself to instruments other than the dulcimer and autoharp?

L. I have a working knowledge of most orchestral and band instruments, enough to be able to compose for their attributes, rather than against them. For example, in composing an organ accompaniment for an original choral piece, I needed to consider organ fingering and pedaling, which bears only partial resemblance to piano fingering. I studied organ for a year in college; that was more than enough for me! I was able to write a part that wouldn't wind up twisting an organist's fingers up, and supply registration information regarding which stops to use.

G. Are you, unbeknownst to us, really good on any other instruments?

L. All of my extemporizing and improvising on the autoharp and hammered dulcimer began with the recorder. I played four-movement sonatas on alto recorder all through college, both in recitals on campus and for preludes and offertories in lots of churches. Westminster Choir College, my alma mater, was loaded with students who had church jobs all over the surrounding area, so I would often play in a different church for six Sundays running. And I played in various ensembles on campus, such as recorder quartets, with and without choirs. These days I still "jam" with organists on church hymns, but recently have begun to explore sonatas again.

G. Well, there you go. Wouldn't that recorder ability translate to the pennywhistle?

L. Yes, except that the tongue is a lot less active for the pennywhistle because fingers tend to articulate notes. I'm doing a little bit of that on the recorder these days. It's kind of fun!

G. What attracted you to Westminster Choir College, anyway?

L. The incredible singing. Think about it: No one can perform choral music alone. It's a group "sport." And the students there do it well. That's what I wanted to do, make really fine music.

That's always been in my blood. In the 1980's, when I played at the retirement community where my piano teacher had moved, she recalled my ability to shape phrases when I was in 8th grade.

G. You mentioned extemporization and improvisation earlier. I'm a bit lost as to how they differ?

L. With extemporization you add to or extract notes from an existing tune to create a variation, yet you still hear the tune despite the changes. Improvisation doesn't necessarily hold the tune intact. Instead, a new "melody" meanders over the chord progression.

G. Hmm...unwitting improvisation would certainly define much of my music, but I think what most of us have in mind, as you explain, is extemporization. How did you get started with that?

L. My interest in extemporization seriously sprouted from an LP I bought by the Julian Bream Consort early in my freshman year at Westminster. I extemporized a little bit vocally in high school, to the astonishment of my friends, but to me, it was just fooling around! So, when I heard Julian Bream noodling around the first Renaissance dance tune on the LP I remember my eyes getting real big and I exclaimed aloud to myself, "You mean you can really do that?" And that's when I began to extemporize on the recorder in earnest.

About 15 years later, I heard the same dance tune on the radio that got me started, but performed by a different Renaissance group. It had exactly the same "noodling" note for note, making it clear that my inspiration had really been a composed piece. I laughed when I heard it because though the creative example was itself false, the permission I took from it was real.

Extemporization is a strong element of my tune arrangements, no matter what the instrument, because it is first a head skill. Still, to do it, I find that I have to know the instrument really well and have a clear understanding of a substantial number of playing techniques.

This all brings me to why the recorder, hammered dulcimer and autoharp may be so attractive to me. Their general construction and the action by which

they are played is simple enough that I can extemporize freely without having to fuss with a lot of keys on the instrument's body, like a clarinet (my first instrument) or a piano. Just give me simple, bored holes and tuned strings! All that extra stuff between fingers and sound gets in the way from letting out what's dancing around in my head.

G. I recall you mentioning a recent choral involvement on the Cyberplucker list. What was that about?

L. I've always been very close to choral music and singers. I also create opportunities to play with choirs, mostly with the dulcimer. I've composed several church anthems, and accompany Malcolm Dalglish's wonderful choir-and-dulcimer pieces all over the US. About five years ago I collaborated with music colleague David Poole on a four-part men's arrangement of "Big Rock Candy Mountain."

David composed the voice parts, and I composed complementary "noodles" for D-major diatonic autoharp. David's men's choir de Profundis sang it in concert in Albuquerque, New Mexico, and invited local, high-school-aged men from all over the city to join in, with me playing autoharp. It was a real hit!

I think this background in choral work is part of what makes the autoharp so appealing to me. The rich chords and supporting harmonies behind the melody are an exact parallel to working with assembled voices.

G. My introduction to you was at Winfield in the early 1990's where I knew you to be a top-flight hammered dulcimer player who, by the way, was also a developing autoharp prodigy. Did the dulcimer come to you as quickly, as well?

L. Yes. I played my first gig on the dulcimer on only my ninth day of playing. It was a wedding, no less. I am quick to admit these days, however, that I am still learning the dulcimer and diatonic autoharp.

I started playing the hammered dulcimer 32 years ago the same way many new players do, by teaching myself and seeing things only a certain way in the beginning. About six weeks in, I had an epiphany moment that

made the hammering easier and playing more fun. When I began teaching the dulcimer in 1980, I learned even more from my students, who partner with me in unearthing basic concepts that help fit all the puzzle pieces together. Hammer hold, for example, is a bigger subject than most dulcimer players realize. I've been studying it for 25 plus years and don't think I'll ever finish. I record new discoveries in inch-thick, spiral-bound notebooks. It's a good way to slow down and formulate ideas and teaching strategies.

Much of what I understand about playing diatonic autoharp comes from the hammered dulcimer. Mainly, the dulcimer has taught my ear to be comfortable hearing sustained sound in layers. The autoharp gives us a choice to let strings ring or damp them, or some of both. So I use my "dulcimer ear" at the autoharp to create orchestral, layered sounds. And I've found that the stroke order of hammering and playing-hand fingering on the autoharp are quite similar.

I build my autoharp sound from the bass line up. I figure the melody is going to be there, so I focus on the bass line. This approach has a lot to do with why the tunes I play have so many chords and/or chord changes in them. I use a lot of minor chords in major-key tunes, as they often allow bass tones to continue to ring through the chord changes.

G. In constructing a bass line for a tune, do you use your formal training to conceive or refine it on paper?

L. I definitely use my training to conceive a bass line, but I have yet to write a bass line down, thanks to the limits each diatonic autoharp poses. Not all bass strings of a chord are free to ring, plus my autoharps have a curious pitch series in the lowest strings that helps with voicing while avoiding a phenomenon called parallel octaves that can make a tune sound "off." For example, my GDA autoharp's low end is tuned E-G-A-C and my Bb ultratonic starts with F-G-Bb, rather than moving sequentially through scale tones.

Skipping tone series help the bass notes bounce around in contrary motion to the melody (again, see my *Flowers of Edinburgh* monograph), a desirable trait in classical music. Because my tune

treatments align with baroque styling, I need my bass lines to shape themselves both through the bass strings' tuning and by varying the distance between my fingers and thumb while I play.

G. Would it have been easier for most of us if we had your music background, or is this a born talent?

L. Well, of course the music making is easier with a strong music background! An interesting parallel is the fiber artists whose work I admire most: They all have degrees in fine art or graphic design but, clearly, some have more of themselves in their art. When education is complemented by true natural talent that has got to be a good thing.

As for my natural and acquired skills, I am fortunate to be equally adept when it comes to reading music and playing by ear. And I've been blessed to have a natural sense for instrument ergonomics and music-related movement. Both help shape instrument tone and musical phrases.

Finally, many of the musical ideas in my arrangements are more calculated than one might expect. The trick is to lift all of that off the page to make the delivery sound fresh and engaging in performance, like we're all hearing it for the first time.

I regularly challenge and stretch my skills by placing myself in performance situations with fantastically inventive musicians. Being willing to explore new avenues routinely is an asset to versatile musicianship. After all, music is only sound. Why not play with that sound and see what I can do? If I make a mistake, it will go away. Sounds like an opportunity, doesn't it?

G. You jump back and forth between folk and classical references. Seems as though you know the pathways in both worlds.

L. I've been making music "in the cracks" for a long time, as a classical musician applying refinement to a folk instrument. My best music friends are kind to remind me from time to time about the uniqueness of having one foot comfortably planted in each realm.

Do you know what the most fun part is about playing in the cracks? It's

turning the heads of classical and church musicians who view the autoharp as an "idiot zither!" Every single one of them that I've played for now asks me to pull out the autoharp! How great is that? They love the sound and the music, even though they don't understand how all that "waving around" in my playing arm translates into beautiful, resonant sounds. And when they seek something radically different, yet polished, to spark a concert series or a church service, I'm usually just the ticket.

Winning over classical converts is great but I would also like to do more performing on the folk side to connect with that audience, showcasing a new way to regard the autoharp, in particular, while also moving people to laugh, cry, think. I believe music needs to speak to everyone that way.

G. I know you to be a thoroughgoing, passionate teacher and you've given us some insight into that part of you. What other thoughts on teaching might you have?

L. This is a question whose details I will address in the teaching series of articles in *Autoharp Quarterly*. But what I will say now is how gratifying and hard it is! If I had my druthers, I'd be a performer only, because that is where I can give my passion and creativity for music full rein. But I got requests for lessons years ago and felt I needed to teach what I do by also studying how I play. That's the gratifying and hard parts.

Part of my college coursework in voice included a class in student critiquing, where singers came in and sang for us, then the professor gave the singer a lesson to show us how he would address thus-and-such an issue. This is why I teach dulcimer and autoharp in a solutions-oriented manner. As a result, many folk musicians value my digging in to how the dulcimer and autoharp are played and seek me for assistance beyond technique, including arranging and physiological issues/body mapping. I learn and absorb all I can about how bodies play the autoharp and dulcimer, and pass that on to my students. Most, students want something more from lessons than simply learning a tune and they deserve that.

My favorite mode of teaching is taking a group through an intense series of

lessons. Mainly, I teach weekly lessons, but at music camps, I thrive on teaching five-day classes to a set group of students so we can see real progress in a short time. To teach the five-day format more often, especially to those living far away from Denver, I now offer "B&B" lessons on a private basis. We have a guest room at home where the student can stay. (For pictures, go to www.thedulcimerlady.com/bblesons.htm). I am teacher, chef, and tour guide, doing all the things I love to do. We study lots, talk music, eat well, and have fun.

G. I suspect your choice of dulcimer or autoharp depends on the music you're tackling but do you prefer one instrument over the other?

L. If I'm having a rough go in my personal life, I might pick up the autoharp and play it a bit. After all, I do get to hug it! But in truth, I like both the autoharp and dulcimer for different reasons. It's tough to choose one over the other.

G. Do you think it is the music or the instrument that speaks strongest to you?

L. Definitely the music. A couple days after winning the 1995 Mountain Laurel Autoharp Championship, a bride came by to talk about dulcimer music for her wedding. One piece she wanted was "The Rose," by Amanda McBroom. My prize EB autoharp was sitting on a stand in the living room at the time, and I pointed to it and said, "That." Even though I hadn't had a lot of experience with this new instrument, I knew instinctively that it was going to transmit "The Rose" a lot more powerfully than the hammered dulcimer. So, it's the tune that inspires which instrument helps it sing best.

G. Can you tell us how the dulcimer and autoharp are different and alike in the way you play and arrange for them?

L. The autoharp emits a clear sense of pulse and rhythm, because both sustaining tones and damped strings come from chord-bar depression. Then there's the pinch and the strum, creating harmonized texture, from thin to full.

The hammered dulcimer's crowning glory is its overlapping, sustained sounds. The volume diminishes substantially after

initial strike, and then you wait for the sustain to dissipate. Because I vary the touch of hammer heads to the strings I can make sustained sounds last for a short or long time, thus maintaining clarity. However, the dulcimer's harmonic texture is greatly different from the autoharp, due to notes struck one at a time, however fast that might be.

French-Canadian dance tunes, my favorites, demonstrate the instruments' differences well. As solos, these tunes sound fabulous on the dulcimer, orchestrating themselves thanks to arpeggios built into each melody. You would think this melodic construction would benefit on the diatonic autoharp too, but instead, sustained sound/vibration builds and builds up in the box, weighing down these delightful tunes. To reduce autoharp sustain, I apply melody-chord changes to damp strings and calm the vibration.

By and large, the best diatonic autoharp tunes move by steps, something the dulcimer handles better when an accompanying instrument is nearby to supply chords as back-up.

G. What do you personally find to be the hardest thing about playing the diatonic autoharp?

L. Picking the melody clearly. Despite a record of success you need to know that I also still have to overcome a period of struggle before I can bring out the melody line cleanly and clearly. To get there doesn't necessarily require practicing for hours. It simply means practicing smart. When I find what works, I remember and repeat it until I can do it to a T, every time.

G. There likely is a difference in how you would prepare a tune for a performance and how you would improvise on the fly in a break. Can you talk us through both processes?

L. In performance I tend to be more careful. I plan arrangements of fiddle tunes for a concert or contest, but again do my best to make them sound off the cuff. Of course, when "mistakes" creep in (really something I didn't plan to play), I'm on the spot to dream up another route through the tune. Thankfully, I have the flexibility to invent off the top of my head when needed, and everybody thinks I'm

so creative, when what really inspired the improvisation was a goof.

When I'm jamming, anything is possible. Yes folks are listening, but because it's not a performance I am freer to create and try new things. I like to look at the other musicians, to catch their eye and carry on a conversation in sound with them. Whenever I'm caught by a jam tune I'm not familiar with, I hang my ear on the chord progression for clues that allow me to harmonize above or below the tune, or improvise around it. At some point, though, you have to sound like you've got it. I'm working to pick the tunes up faster, but a little confident bravado can fudge that fine line between having it wrong and being intentionally creative.

Finally, there are those times when the concert is a jam session. Those who saw me on stage with Lindsay Haisley at the Mountain Laurel Autoharp Gathering 2010 heard a completely unrehearsed dulcimer part. Lindsay sang the song once to me that morning so I could hear the tune and chord progression and catch the energy he was after, without my dulcimer at hand. That night, the eye contact was working and the rocking success of our musical merging was as pleasantly surprising to me as it was to the audience. Gosh, that was fun!

I jammed similarly on the diatonic autoharp that Sunday afternoon with Judie Pagter and Country Ham. That wasn't even a performance!

We were all having a great time on stage, and the amazing energy we generated was effortless. I am grateful to Lindsay and Judie for the opportunity to join in with them. I love to make music, and thrive on spontaneity. It's always great to play with musicians who welcome that.

G. Well, I was there for that concert as emcee and I can affirm that that few minutes with Lindsay was as electric a melding of musical visions as I have heard on stage. And, on the high point of that reminiscence, I would like to thank you, on behalf of AQ and the community, for your time and shared insights. I look forward to your next appearance on stage.

Information about Lucille Reilly's music, teaching, appearances may be found at: <http://www.thedulcimerlady.com/>.

Autoharp Acoustics

A Box that Rings

By Ken Ellis

We now address the question of how the autoharp body produces sound loud enough to be useful. As mentioned previously, the sound that we hear is due to longitudinal waves that rapidly compress and rarefy the air, causing the air to vibrate. As a string vibrates, it can only directly affect the air with which it comes into direct contact, which is limited by the diameter and length of the string. Since string diameters are pretty small, the amount of air that a string can push is also pretty small. Thus the sound coming directly from the string is not very loud. We need some means of amplifying it.

The body of the autoharp provides the amplification. By coupling the string to the top plate in a clever manner, the transverse motion of the string is mechanically transformed into plate motion that compresses and rarefies the air. Thus the string causes a plate to vibrate; a plate which has a significant area that can push a significant amount of air and produce a usefully loud sound. Even if the range of plate motion is the same as that of the string, the much larger surface area of the plate will produce a much louder sound than the string alone.

The mechanism that turns a string's vibrational energy to top and back plate vibrations differs for different types of instruments. It depends largely on the type of bridge used (the bridge is the part of the instrument on which the strings rest) and how the bridge is positioned with respect to the sides of the instrument.

As far as I know, most autoharps have the bridge resting directly on the frame (Ron Wall's Mountain Harps are an exception). As the tension in the strings pulls the sides of the frame towards each other, it causes the top plate to be compressed and the back plate to be stretched. Now we know

from experience that wood is not very compressible, and, much to the chagrin of those woodworkers who sometimes cut boards too short, it doesn't stretch very well either (ask me how I know). However, it will bend. So instead of compressing or stretching, it will deform.

You can demonstrate a similar exaggerated effect with a piece of paper. Place the paper flat on a table, then set one finger on either side with enough pressure that you can slide the paper around. Now push two opposite sides of the paper together. You will see the center of the paper rise off the table. Like wood, paper is not very compressible.

Now as a string moves away from its rest position while vibrating, it will pull its ends together slightly. As it relaxes back towards center, the ends will spread back to their original position. This oscillating motion of the ends of the string, which are anchored securely to the frame, causes the plates to vibrate at the same frequency as the string.

Just as strings have vibrational modes and nodes, so do plates. We can calculate the wavelengths of specific modes using Equation 1 from Part 1 of this series.

$$f = \frac{c}{\lambda} \quad (1)$$

The note range on autoharps typically runs from something around F2 (87.31 Hz) all the way up to D6 (1174.66 Hz). We can use a nominal speed of sound in wood of 890 m/s or 3800 m/s, depending on whether the sound is traveling across the grain or along it. Then if we ignore the string partials (which may be above 1200 Hz), the shortest wavelength (in the wood) that we can expect is about 75 cm. Now the top of an autoharp is only about 50 cm long, which is shorter than this shortest wavelength. Thus we can expect that the plates will nominally vibrate in

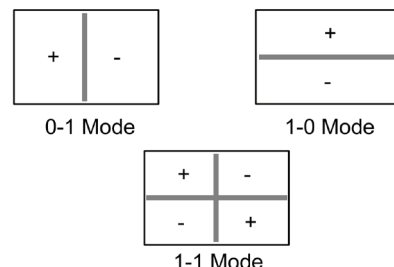


Figure 1: Plate vibrational modes. The + and - signs indicate the directions (toward or away from the observer, respectively) that the different sections of the plate move at a given moment in time.

their lowest modes. In the lowest vibrating mode, all parts of a plate vibrate in unison. You can visualize this by imagining the motion of a sheet of rubber, fastened to a frame, as you poke it repeatedly with your finger.

Just as we label a string mode by the number of nodes, we can label plate modes by the number of nodes in each dimension. Recall from Part 1 that a string's fundamental mode has no nodes. Similarly, the lowest frequency vibrational mode of a plate is the 0-0 (zero-zero) mode (with no nodes). Examples of the zero-one, one-zero, and one-one modes of a rectangular plate are shown in Figure 1.

Now the plate vibrations can occur in one of two ways. The top may vibrate in-phase with the back, where the two plates move in the same direction, or it may vibrate out-of-phase with the back, where they move in opposite directions in a kind of a bellows-like motion. These two motions are illustrated in **Figure 2**.

The air that is pushed by the plates as they vibrate will obviously vibrate with them, generating some sound. You do get a significant amount of sound directly from the top. Some years ago when Oscar Schmidt was having problems with tops cracking, they

solved the problem by eliminating the sound hole. So you don't have to have a sound hole to get sound, but the quality of the sound does suffer. Now one might think that the purpose of the sound hole is to let the vibrations of the back escape out the front of the instrument. I suppose that it does do that. More importantly, however, the presence of a sound hole introduces an additional vibrating source that generates an important component of the sound. The air inside the box acts as a spring on which the plug of air that fills the sound hole will bounce.

It is well known that the sound coming directly from the top of an instrument tends to emphasize the higher frequencies more, while the sound coming from the sound hole tends to emphasize the lower frequencies more.

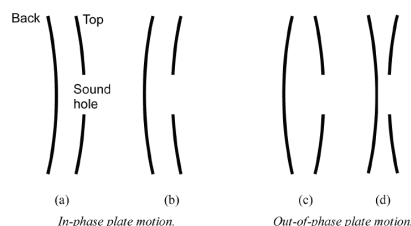


Figure 2: Top and back plate motion induced by string vibrations.

Thus both of these sources need to be considered in order to achieve a balanced response over the range of notes of the instrument.

Equations for calculating the vibrational frequencies of a plate can be obtained if the plate is uniform in elasticity, has a simple shape (circle or rectangle) and the edges are either hinged or free. Unfortunately, the elasticity of wood is not uniform (due to the grain), let alone a top which has braces glued to one side. Neither is it the simplest of shapes, although it is simpler than many other instruments. In addition, the edges of the autoharp plates are effectively clamped, not hinged or free floating. Thus I will not at this time address the calculation of autoharp plate frequencies except to say that it could probably be done using Finite Element Analysis software on a computer.

Fortunately, the solution to the problem of the vibrating plug of air in the sound hole already exists in text-books. We will talk about this in a future article.

Fuey Herring on Fate

By Fuey Herring

Traveling up the Alaska Highway with my husband Norm in 1978, we made friends with Mike and Julie McMillan, owners of a little roadside service station and café, and we soon agreed to their offer to go camping with them over the Fourth of July weekend. Sitting around the campfire at Ethel Lake, we listened to fascinating stories about life in the Yukon Territory, including how they had cut trees into logs and used them to build their own log cabin. And how a big bear had broken into the kitchen of the café and made a horrible mess.

When I saw Mike bring out his autoharp on that sultry summer evening, I had no idea how it would change my life.

I played several band and orchestra instruments in school, but I never imagined such a remarkable instrument. I watched him as we sat around singing and realized that to play a chord he could just push down a button, and strum across the array of strings. To me it was almost magical.

Several years before, I had bought

an old used guitar to use to accompany my singing, but I had given up trying to play chords—my fingers were just not flexible enough to form into the awkward contortions that seemed to be necessary. Now here—at a remote lake in Canada, I had discovered what seemed like a dream come true.

Every so often after that summer, I talked about wanting to find one of these instruments for myself, but it was not until five years later that I received the best gift of my life. Returning home from my last day of teaching, Norm gave me a card—which I still have—where he had written “Now that you have quit working, it’s time to play, so go look in the bedroom!” There on the bed I was completely surprised to see a beautiful shining new autoharp! It was my own dream come true.

The autoharp has become a major focus of my life since that walk into the bedroom. I’ve acquired new friends, new confidence, and had years of pleasure from my renewed interest in making music. Isn’t it amazing that it all began with a chance meeting on a gravel road over 3,000 miles from home?

Sweetharps Bloom in Louisville Kentucky

By Bonnie Nielson

We are a small group of six lady friends who are members of the Louisville Dulcimer Society and also play autoharps.

About three and a half years ago, we decided to have a “ladies afternoon out,” to play music.

We meet at each others homes every other Thursday to jam. One of our “Sweetharps,” Marie Vitale, is a wonderful teacher and we feel blessed that she shares her talent with us. Other “Sweetharps” are: Joyce Kephart, Nora Schoen, Barb Wolfe, Sally Azbill, and Bonn Nielsen.

We play primarily for our own enjoyment, however, since we have bloomed, we have performed at the Louisville Dulcimer Society Open Stage, an Assisted Living Home, a local library, and for the past two years, on stage at the Louisville Dulcimer Society Ohio Valley Gathering for several hundred in attendance.

Our Thursday gatherings always end on a sweet note by having dessert and coffee.

We may be only six “Sweetharps” in number, but we all have the same feelings - What a wonderful way to have fun, fellowship, and share our music with others.

Playing Music for the Love of Music

Bands played to raise money for Victory Music

A night of folk music for a good cause was held at d'Aigle Autoharp and Acoustic Music Store and woodworking shop.

Four bands donated their time to perform for an audience of over 70 people. The goal was to raise money for local music organization Victory Music.

Victory Music in Washington is a non profit group that works to promote folk music in the Seattle Area.

They host open mics, and hold concerts at a variety of unique venues, such as Dusty Strings Music Shop in Seattle. They also publish the Victory Review, which reviews CDs from around the world, as well as showcasing local musicians.

Cathy Britell and William Lambach performed their first concert together at the benefit show. They were followed by Mimi Giebel and Steve Akerman, who make up Waterbound. Blues band HoundsatBay got the crowd pumped up, and then the Chris Anderson Trio cooled them Down.

A silent auction was organized by Jennifer Spector. All told, thanks to the generosity and hard work of the musicians and organizers, as well

as the people who came to support Victory Music, the concert raised \$1,425 to support folk music in the Pacific Northwest.

For more information on Victory Music go to victorymusic.org.

Photo By Polly Daigle

Cathy Britell and William Lambach performing at the d'Aigle Acoustic Instrument store and shop.



Photo By Keith Daigle

Hounds at Bay performing at the d'Aigle Acoustic Instrument store and shop.



Photo By Keith Daigle

Waterbound performing at the d'Aigle Acoustic Instrument store and shop.



Photo By Keith Daigle

Hounds at Bay performing at the d'Aigle Acoustic Instrument store and shop.



Photo By Keith Daigle

The Chris Anderson Trio performing at the d'Aigle Acoustic Instrument store and shop.



Freerange Autoharper

Robert Grappell part two

By Ron Bean

In the last issue of *Autoharp Quarterly*, the **FreeRange Autoharper** discussed **Robert Grappell's** musical history and how he came to the autoharp. This first part of this issue's column will be devoted to how he goes about arranging and working up a piece of music for his repertoire, including his use of 'harp techniques in such arranging.

The remainder of this issue's space will be filled in with a brief description of how "yours truly" goes about taking a desired tune and chording it for diatonic autoharp play.

So, first of all, finishing up our visit with Bob Grappell, he begins by describing how he starts working on a complex piece (such as a classical or band number).

AQ: Robert, where do you get your "raw material," to use in the musical arrangement you're creating?

RG: My local music store stocks lots of "Simple Piano" or "Fake Books" that give a simplified melody line and basic chord structure to work from. I usually get a recording of the piece as well - I'm not a strong musical sight-reader.

Many times I will transpose the sheet music into an autoharp-friendly key (a lot of classical and theater music is written in "flat keys" like F, Bb, and Eb --not ideal for most autoharps). For example, one of my current instrumental favorites is Chopin's *Mazurka in F*. I have it on a recording by a pianist friend of mine -- and I play it transposed to C (on my single-key Daigle diatonic) or in D (on my Orthey D/G diatonic).

AQ: Can you clue us in as to why classical and band numbers appeal to



Robert Grappell and his wife Lynda Cohen.

you?

RG: Part of the appeal of the classical/ band pieces that I play is that they have multiple sections that add interest. (I like to have more than the usual A and B parts to alternate...).

There may be key changes (many Sousa marches modulate a fifth in the middle) that add interest. I like changes of rhythm or chord patterns -- a separate introduction or finale section rather than

just starting out with "part A" and ending with "part B." Perhaps the most-complex instrumental that I play (the *William Tell Overture* by Rossini) has six separate sections. Fortunately, all but one of the sections are pretty straightforward. In fact, I originally played the first section almost by accident while noodling around in a basic one-four-five chord pattern. However, it took almost a year (and some help from Pam Roberts) to work out the last part and get it all to work together. I

don't always learn the whole piece at one time.

AQ: *I assume you don't just launch into the chords and hope the melody somehow appears? (How's that for is a leading question?)*

RG: When arranging a piece, I usually try to play the first time through in the simplest way possible -- picking as close to individual notes as I can master. I want to get the melody line solidly in my listeners' ears before I muddy it up with fancy picking and full chords. The richness of the autoharp sound can fool the player into thinking that the melody is clear, when the melody notes really aren't obvious. It's especially important if you're going to play a tune that isn't part of the "standard autoharp repertoire" that you make the melody notes really clean (at least once).

AQ: *What are your techniques to enrich and enhance your piece and to keep your audience?*

RG: For instance, I may build up the pace (more chording, maybe faster, maybe louder). I try to vary the octave range -- anything to add interest. Many autoharp players seem anchored to the middle octave strings -- we have 3 octaves on the 'harp for a reason! I try to vary technique too -- one time picking, one time pinching full chords, one time with open chording, etc... I find it good to signal the end of the piece by slowing down and repeating the basic melody line -- just to reinforce the feeling that the audience had the first time when they recognized "Oh, that's what he's playing!").

AQ: *Bob, thanks for your time and insights. Lots for us intermediates to study here!*

AQ: *(Turning the spotlight on himself). Ron, would you perhaps fill out the remainder of this issue's column describing how you go about taking a "non-autoharp" tune that intrigues you and making it "playable" on a diatonic 'harp?'*

This is something intermediate players are very interested in. The "nuts and bolts" of it, so to speak.

(Ron: switching hats).

Well, AQ, to give an example, since I'm an intermediate, I don't go quite as far afield, as Robert Grappel does, I don't go to a piano or band book, not that I couldn't, I guess.

I'm a little simpler in my style. I will describe, blow-by-blow what I do—in the trenches, as it were—no mysteries here! At least it's a starting point for your consideration. I often am intrigued by, for instance, a pre-existing tune (not chorded for the autoharp as far as I am aware), say 16 bars, with repeats. This tune might be a dance tune (which is always a great place to start—*The Portland Collection*, or the *Barnes Book of English Country Dance Tunes*, for instance).

The work is partially "chorded" already, but usually it's never been chorded specifically for the autoharp. So, of course, it has the notes in each bar and usually the accompaniment chords listed above the stave line. Usually, (but **not** always), the accompaniment chords reference the chordbar button you desire, from which to derive the melody note, but **not always!**

I first make three or four unblemished photocopies of the targeted tune.

What do I do then? I go to my electric keyboard. I bang out the melody, a phrase or a section at a time (I can read treble clef). My **ear** (and the "suggested" background chords on the music sheet) tell me what chordbar is probably necessary. I try that out on the 'harp. Yes or no? Usually yes. I laboriously pencil in the correct chord for that note on my first rough draft, when needed. So, I go back and forth between the 'harp and the keyboard. I also use lots of whiteout if I have to alter the typed-in chord on the page. Enter the chordbars required by chromatic passing notes. Chicken scratches, it's a mess. I then make another clean version of all this, and photocopy it.

What I have is a "chromatic" style version. If I want it to read diatonic, I try open chording (that's another topic we'll cover in a future column). I simply circle the open notes on the stave such that the 'final, final' version has a lot of circled notes (thus called "open notes"), and drop most of the chromatic filler notes, and a straightforward version of a diatonic tune appears. On dicey spots, I may put the chromatic note in parentheses above the circled open note, for added assistance.

The downside to my labor-intensive product is that to send a copy of the circled note version to a beginner or early

intermediate player might be confusing, (with all the chromatic chordbar references being left out and replaced by circled notes). To send it to an advanced intermediate or advanced player could be **very** efficient, however. It is a pretty simplified personalized style, but I try to discuss my methodology here to hopefully stimulate you intermediates to try something similar to this approach. In other words: how do you derive autoharp "chording" for a tune which has either no or some accompaniment chords listed?

It's Keyboard, ear, autoharp, pencil, whiteout, photocopy machine. Nothing original in this method; it's just what I often do.

In some instances, if this is going the teaching route, I'll prevail on someone such as Carey Dubbert to put the final product through his Finale musical software program.

As I write this, I'm looking at two Barnes' Book tunes: *Christchurch Bells* (1686) and *Juice of Barley* (1690), the latter by Henry Purcell. I've chorded them both. The first one pretty darned "chromatic," and the Purcell diatonic has some open chords. If you contact me off list, I can send you copies since space in *Autoharp Quarterly* is limited. They are not in Finale professional' form, but would be demonstrative of the "nitty gritty" approach I employ. They are simple but but delightful tunes.

AQ: *There you have it. A sophisticated approach to Classical and Band tunes, which finishes our contact with Bob Grappel.*

There are a ton of other methods to go about working up a tune and adding it to your repertoire. Of course, one could learn the tune by ear and bypass the paper trail. But, in my instance, I don't have any Purcell CDs handy, so I went to the dance book.

*To learn a tune "by ear," we will hear from an expert 'harpist and multi-instrumentalist, **Cindy Harris**. Cindy will be here **two** issues from now, but **next** issue we will hear from a fine autoharp player and musicologist from Cologne, Germany: **Siegfried Knopfler**.*

I had the privilege of spending two afternoons playing and exchanging ideas with "Ziggy" at his residence in the Fall of 2007, and he has an impressive and serious approach to autoharp tune arrangement.

Autoharp, Platypus of the Instrument Family

By Harvey Reid

I suppose that after this many years I should make a public confession about me and the autoharp. Yes, I know it should be called a capital A Autoharp™ with the symbol or be called a chorded zither, but mine is actually an Oscar Schmidt, so it is an autoharp to me, and I hate typing the capital A. I am primarily a guitar player, and I play six and 12-string and slide guitar, and some mandolin. I used to play banjo and fiddle too. The autoharp transports me more reliably than anything else I play to wherever I am that I willingly go when I am lost in playing music. A tuned autoharp is like a big slice of pie and ice cream that is set in front of you, a sparkling pool of water to jump in on a muggy day or a bush full of ripe raspberries. You do not read the manual, you do not worry about how you look, you just indulge yourself. If instruments are food, the autoharp is definitely dessert.

The autoharp is a duckbill platypus of stringed instruments. There is no instrument I know of that works the way it does. It makes no sense and it makes perfect sense. It is thoroughly confusing to watch someone play one if you do not know how it works. I tune it differently than anything else I have ever played and I hold it differently. I use different fingerpicks. It is quirky and lovely and beautiful and personal and helpless and friendly all at once. Guitar players and banjo players can be competitive and flashy and forget all about the real purpose of music. Autoharp players are almost too nice. Give a young guy in a music store a guitar and he will play runs and licks and riffs or whatever. Autoharp players usually seem to just play songs when you hand them an instrument. I like it when people just play songs. Some musicians are always playing songs they think people will like. Autoharp players usually just play songs they like.

For me the autoharp is a welcome refuge from playing guitar. I never fight with my autoharp, though my other instruments have been known to frustrate me a great deal. I borrowed an

autoharp from my friend Rob for about four years and then traded a cheap guitar to Dave Sander for the one I have now and I have had it since January of 1975. I do not have more of them because this one always takes me where I want to go. I carry around too many instruments as it is and I am afraid I might become dissatisfied if I have several. Like the man with two clocks who is no longer sure what time it is. My autoharp has rescued me countless times from a corner I paint myself into when I play guitar. It has something to do with expectations. The autoharp gently reminds me why I play music. And it speaks this truth more clearly and understandably than my other instruments. I have played autoharp since I was 17 and I have played mine at every one of my over 4,000 performances, except a concert I did in Scotland on vacation. I missed it and promised myself I would not leave it home again. The autoharp is not loud. It is not what I would call versatile. It is one of the only instruments that has made the transition into the folk tradition in recent times. It reminds me of the science experiments we did in school, or the books from the 1940's of fun things for kids to do with scissors, glue, clothespins, candles and coins.

I can always fix my autoharp with super glue, a Swiss Army Knife and some things from the kitchen drawer. It is not like a violin or a piano, where you have to be an expert to work on it.

When I am supposed to teach people how to play this instrument, I shrug my shoulders, wince and I laugh. I honestly do not know how I learned to play it or even how I play it. I worked very very hard to learn the other instruments and I have never worked at the autoharp. I have always just played it. It is so easy to just push buttons and go. It is harder to stop sometimes than to go. I strongly feel that folk music should be approached as a non-academic subject and the autoharp is the best example of why. They say that folk music is when folks play music, and I think the autoharp is the perfect instrument for folks. I have a great friend who is a Ph.D. in music

and a college professor and he tried to learn autoharp, and he knew every chord and every melody note and every piece of data and he tried to pick out songs that way. He could do it, but not quite fast enough to keep up with the songs. I tried to get him to forget all that and play instinctively. He eventually gave up his rational approach and was thrilled because he was able to pick out melodies better by not using his intellect than using it.

I think folk music should be learned less like science and more like cooking, kissing or gardening. The whole joy is teaching yourself and expressing yourself and not looking over your shoulder worrying about doing it right and wrong. It's more like tribal drumming than it is like classroom learning. It is a meditative activity more than an academic discipline and perhaps the simplicity of it and its small size make it easier to find the path out of yourself and out of the worries and the self-conscious mind. The violin and the saxophone are all about failure. You try to play them and it takes forever to get one good note. Anybody can make a whole slew of good notes from an autoharp with no skill or knowledge or practice. It is like a boat that is big enough for everybody or a picnic where there is enough watermelon to go around. It is like paddling a canoe downstream or flying a kite when there is good wind. It is a wonderful little raft to float on where ordinary people can experience the joys of the music river without years of pain and failure.

Imagine what a fine world this would be if everyone played music. Imagine if our world leaders played autoharps. Nobody ever tells you to turn down your autoharp. It is always polite and predictable. It is not a trumpet or a drum. You can play at night and the neighbors never bang on the walls. You can play in a car seat or a hammock, where guitars are too big and awkward. You can even play it lying flat on your back when you are too tired to even sit up. But make sure you stick the side of it against your head, since those vibrations are the best part.

Mike Fenton makes an Appearance at The Harpers Bizarre

By Arlene Gray

Many readers of the *Autoharp Quarterly* are well acquainted with Jennifer Cordier of Blairsville, in the North Georgia mountains, who leads the accomplished musical ensemble known as Butternut Creek & Friends.

The group's CDs have earned wide acclaim as well as an excellent review in this publication.

In addition to her work with the professional ensemble, Jennifer is also a volunteer teacher of autoharp, and has turned many skeptical beginners into accomplished harpers.

Some of those students have formed a group known as The Harpers Bizarre, and they perform for senior centers, nursing homes and festivals in neighboring communities.

Not one to let grass grow under her feet, Jennifer is also involved with a group in her community to help improve and restore areas of the local watershed area that are in need of help.

As a member of the Hiwassee River Watershed Coalition, Jennifer's group, Butternut Creek & Friends, had arranged to present a free fund-raising concert where donations were sought for the restoration project. She also invited The Harpers Bizarre to be part of the program.

But that was not to be the most exciting segment of the plans. Jennifer has had a long-term friendship with Mike Fenton, an internationally renowned harper from England.

When she discovered that Mike would be in the vicinity of the North Georgia Mountains around the time of the scheduled fund-raising concert she parlayed Mike's proximity into an invitation of having him spend a whole day with The Harpers Bizarre, teaching and entertaining the group

with his musical acumen.

Coincidentally, that day was Mike's birthday, so a luncheon and birthday cake were part of the day's festivities, as well.

All told, the foregoing may paint a picture of a day of wonder, good food, laughter, music, and to top it all off—a successful fund-raising event at the day's end.

Mike was a memorable part of the evening concert with his amazing versatility.

He is multi-talented and wowed the audience, in addition to his

marvelous talent on an autoharp, with renditions on the mountain dulcimer, mandolin, harmonica and jaw-harp.

He charmed the audience with a variety of music, and the crowd expressed their appreciation with round after round of applause.

The day started with lunch and a surprise birthday party at 11 a.m., continued with lessons and laughter throughout the day, and was topped off with a successful fund-raising event at day's end—clear evidence that harpers are a special breed, as if we all didn't already know that!



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Some Assembly Required

By Matthew Bullis

Hello, it's Matthew Bullis from Phoenix, Arizona. I've attended CAG for several years, and I'm the one who has written very lengthy reports on my experiences there. Karen has asked me to put in a guest appearance to show you one of my favorite songs.

Stretch those fingers! It's time to learn David Gray's hit song "Babylon." It's from his album *White Ladder*, his best-selling album to date, and the best-selling album in Ireland, ever.

The song is in E flat, but I'm not going to assume that you have an autoharp set up for this key the way I do, so I've transposed this down to the key of C.

I'm using the album version, which is a little over four minutes long, and not the single or radio version, which omits the third verse.

The song outline goes like this: verse, walkdown, verse, chorus, verse, chorus, ending. Do you have the song in your head? Then it's time to begin.

You can choose to create this bit or not, but if you'd like to approximate the ticking sound that begins and remains throughout the song, mute your chord bars with the three bars that you're already on, with your middle finger on your starting chord of C, and the bar on either side, and then strum the ticking sound with the appropriate syncopation. Because of the triplet that I will explain in the next paragraph, you won't be able to do this ticking sound once you get up to the first note from your autoharp. Because it would kind of stutter the performance when you are singing, you should really only use this to begin the song.

The recording has both ticking and first notes starting at the same time, but you will need to do the ticking sound and then your first notes. I choose not to use this ticking sound at all, but I thought

I would explain it, in case you would like to add it to your performance of this song.

Now, let's deal with the unique signature triplet bit at the beginning. Anyone in the audience who is familiar with this song will recognize the sound of this triplet, so it's worth learning, in order to catch their ear.

After the initial C-chord strum, the notes go from B to C to B very quickly. You get this by being at that area of the string bed, and right after the strummed C chord, you go right to the G chord for your B note, and play only that note, and switch immediately back to the C chord for the C note, then immediately back to the G chord for the B note, and pick those three notes in quick succession.

Right after the triplet, you go to F for a few beats, then the C strum again, and the triplet. The whole phrase, C strum, triplet, F chord, should be played at least twice in a row, or maybe four times, depending on how much of an intro you want before singing the first line.

Your starting vocal notes are *A for Fri*, and *G for Day*, while you play the C chord. Depending on if the triplet was hard for you will dictate whether you use it during the vocals, or whether you just strum. During the verses, you will just switch back and forth between C and F.

After the word *ridicule*, there's a little walk-down of notes, and a rest, and this only happens once within the song. The notes go F E D D, and after the second D note, you will be strumming the D minor chord anyway, so give it a full strum. The chords then for the walk down are F C D minor D minor, but of course you do not play the chords until the final D minor strum. They are just to open up the proper melody notes you need. After the rest on the D minor chord, go back to the verse pattern.

Now for the chorus. Watch the chord progressions here. They are similar, but have changes in the last chord of each measure. You start on C with 'If,' then hit G right after the word 'It,' then go to D minor right after 'Come and get

it,' and then on the word 'Loud,' you go to E minor. If you do not happen to have E minor, then you can use G. The next line has the same chords, but at the word 'Doubt,' you move to F. Same thing for the Let line, except again the fourth chord changes on you at the word 'Now,' which you play with the G chord. Repeat that last chord progression and words again to end the first chorus. In the second chorus, the measure with 'Let' plays four times, which you can raise up and down vocally, however you want to perform it.

Stretch out the word 'Feeeeeeee!' with an E vocal note, which is what I sing, and which is the way David sings it live. Pull up a live version where David does this, and you will hear what I mean. It is a real belt-out moment in the song, before you put on the song ending. So a quick recap: C, G, D minor, and a changeable fourth chord at the end of each line.

Now, you are ready for the end of the song. It is where you decide how you're going to vocalize this last bit. You choose how many times you sing "Babylon," if you're going to raise up on the first syllable, or keep it even, and then you come to the last vocalization of the song, the ahh bit, or as David sings it now, 'Why Why Why,' and so on.

After the last Why, where up to now you've been switching back and forth between C and F, and possibly doing the triplet, you're ready to bring the song to a complete end by either strumming the C chord multiple times, or playing the following: C chord triplet, C chord triplet, C chord triplet, full C chord strum.

So there's the song. I hope you enjoyed listening to David's version, and that you'll want to add his many albums to your music collection, and this song to your personal repertoire. Once it's sounding good to yourself and family members, don't be afraid to go and belt it out at an open mike night, like I do.

Any questions? Feel free to e-mail me

Reviews



The Tea Sippers kettle burns hot

Review by Aunt Sukey
Translated by Stew Schnieder

West County Professional Tea Sippers *The Kettle is On*

Track list:

Dixie Darling
Cup of Tea Blues
Little Girl Dressed in Blue
Pass Me the Cookies, Honey
Meet Me
Old Molly Hare
Sioux City Sue
Home Again
Moth to the Flame
Miss Liza Poor Gal
Bear Creek Blues
Walking the Floor
Bury Me Beneath the Willow

Billy Jo
Jonah and the Whale
Early
I'm Gonna Be Satisfied

"Do you know what I like about the West County Professional Tea Sippers, Junior?" Her Mulishness asked me as I entered the stable.

I knew very well what she liked about Laura Lind, the singer in the WCPTS. On her last visit, she not only brought Aunt Sukey carrots by the bushel, but she spent an inordinate amount of time rubbing her ears, which Aunt Sukey loves more than anything. Nonetheless, I have been instructed to ignore such goings on in the name of providing her a straight man for her ruminations.

"No", I answered. "What do you like about Laur. I mean the West County

Professional Tea Sippers?"

"They pay attention to the music first, and the instrumentation second"

"I see. Has nothing to do with carrots, then?" I asked innocently.

She glared at me balefully, as only a mule that eats by the bale can look, you should pardon the pun, and went on.

"This recording of theirs . . ."

"Which comes with a complimentary tea bag," I interrupted.

I got another baleful stare.

"This recording of theirs features Laura's excellent autoharp prominently but it isn't an autoharp recording. There's nothing of 'Look at the unlikely music I can sort of get out of an autoharp' in it. I like that. The focus is on using the right instruments at the right time to present the tunes in their best light."

Mule or no mule, I had to agree. *The Kettle is On* features excellent recording, lovely ensemble playing, strong vocals and a great sense of fun. Oh, and did I mention you get a complimentary tea bag?

Laura Lind's tasty vocals and wonderfully clear autoharp tie the whole package together, but this is not a solo album.

The other performers, Searle Whitt on lead and harmony vocal, songwriting and fiddle; David Brown, banjo, fiddle, guitar, mandolin and vocal; and most excellent Dobro and guitar by Dave Krinkel add up to a very well done recording, but overall the strength of this recording is the sense you get that these people truly love playing this music together.

The other feeling you get is that these people truly know what they are doing. There's not a hack picker in the bunch.

It's a great recording by strong musicians, and I can only add one quibble about Bear Creek Blues: My family moved onto Bear Creek in 1828 and I really wish lyric writers would stop insisting that the water up on Bear Creek tastes like cherry wine. It most assuredly does not. I checked.

Aunt Sukey gives it two ears up!

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Mike Van DeMark at mvandemark@tx.rr.com

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neal@doofusmusic.com
www.doofusmusic.com

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Contact: jgamble408@comcast.net

Neal & Coleen

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Nov 20-22: Hammond, LA - Louisiana
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Renaissance Festival
Dec 11-12: Hammond, LA - Louisiana
Renaissance Festival
Jan 22, 2011: Crestview, FL - Leake
House Concert
Feb 26-27, 2011: Paige, TX - Sherwood
Forest Faire

Karen Daniels
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Overland Pk., KS 66212
913-642-6442 or
19257 Hwy. 14
Mtn. View, AR 72560
870 269-2391
autoharpgal@minpin.com

December 11 and Dec. 12: 5 - 7:30 PM
D & H Acoustic String Band with
Chuck & Karen Daniels, Mary & Eric
Harris

Luminary Walk -- Powell Gardens
1609 NW US Highway 50
Kingsville, MO

February 11-12, 2011
Winter Festival of Acoustic Music
First Methodist Church
Irving, Texas
http://lssds.org/wfest.htm

Charles Whitmer
291 Scarborough Dr. #106
Conroe, TX 77304
936 441-0133
cw75@earthlink.net

November 13
Advanced Autoharp Workshop
The Woodlands, TX (Houston area)
Oct 02 Kodály Conference, Evo
Bluestein, Guest Speaker
Saturday October 2, 2010 Western
Regional Kodály Conference, CSU,
Fresno

Ann Norris
324 County Road 1354
Quitman, Tx 75783
Phone: 903-850-8820
Email: travelersn2@hotmail.com

November 8-13
Tom Bean, Tx
Daily lessons at a music festival
Crystal Palace
11 am

Linda Huber
85 Packing House Road
Hanover, PA 17331
717-637-6857
lhuber3@hotmail.com
http://the-pigeon-hills-harper.webs.com/index.htm

Christmas Magic - Outdoor light show
Rocky Ridge County Park
York, PA
December 15 and 21
6 to 9 p.m.

Lady Bug Tea Room
East Berlin, PA
Nov 21st and Dec 19th
supper hour 6pm

Utz Terrace Retirement Community
Open House
Dec 10th 6 to 8 pm

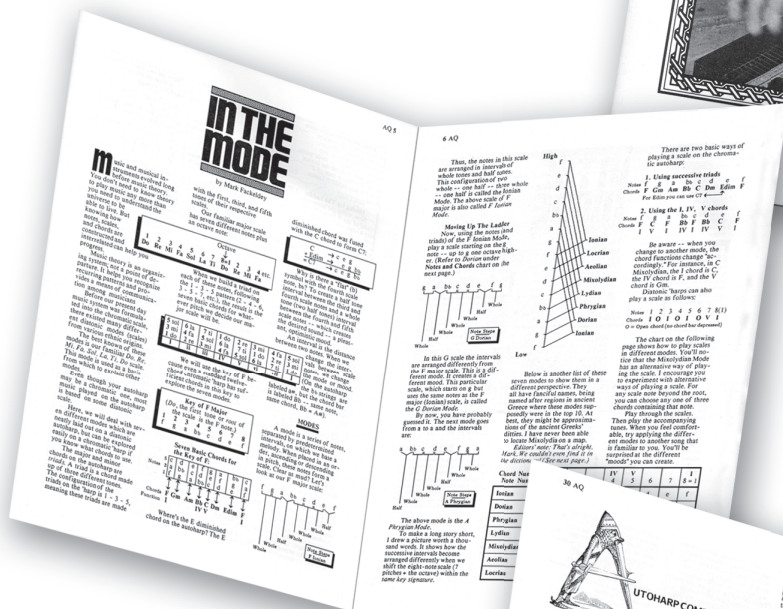
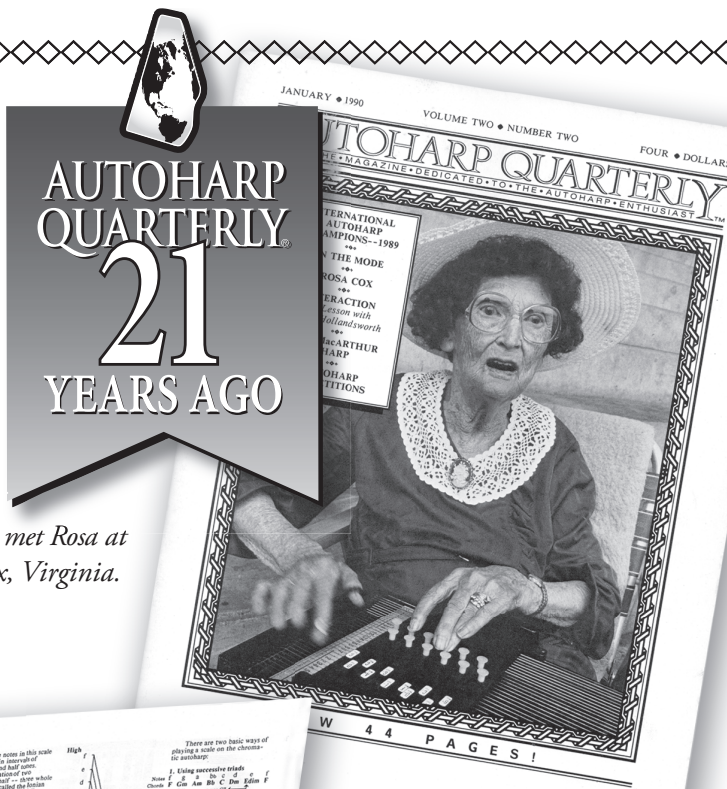
Roz Brown
1549 S. Holland Court
Lakewood, CO 80232
303-969-9645
rozzie@rozbrown.com
http://www.rozbrown.com

Performance Schedule:
Every Wednesday, Thursday, Friday and
Saturday night.
Buckhorn Exchange Restaurant
1000 Osage Street
Denver, Colorado

Autoharp Quarterly® increases its size to 44 pages.

Autoharper, Rosa Cox

Rosa Cox (second cousin to Pop Stoneman) is featured on the cover along with an article by Mike Fenton covering her life-long love of playing the autoharp. Mike first met Rosa at the Old Fiddlers' Convention in Galax, Virginia.



In The Mode

Mark Fackeldej tackles the complicated subject of modes from the familiar Ionian to lesser known modes such as Lucrian, Aeolian, Mixolydian, Lydian, Phrygian, and Dorian.

Autoharp Competitions

Lindsay Haisley takes us into the world of autoharp competitions with this in-depth article. Lindsay offers some sage advice on just what to do if you want to compete.

Other Features

Interaction by John Hollandsworth

A Talk with Mike Fenton

by Carole Outwater

The "Steinway Grande Autoharpe"

by Dr. George Orthey

Of Motorcycles and Autoharps

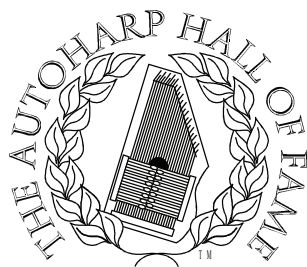
by Drew Smith

If you enjoy reading autoharp content, but give you a few pointers which will improve your chances of winning. First, choose your contest pieces carefully. They should be musically challenging and diverse. If you are playing three pieces, you are probably better off choosing a march, and a waltz rather than three or four tunes through the cycle of the time is quite enough.

Another problem which some contest autoharp players have is failure to define the modality of a tune. Precision is difficult in the amateur and novice ranks. If you are playing a slow piece for a final round selection but every note and every space is filled with a performance which is not what the judges are looking for. Every piece should progress from beginning to end in some way that holds attention. This can be a challenge with fiddle tunes which repeat the same phrases over and over. Using dynamics in your playing is a good idea. Try to use a variety of dynamics, along with music and instruments which are not only pleasing to the ear but also full and colorful. If you are playing a piece which is not only pleasing to the ear but also full and colorful, it is important, of course, to play in time. In these days of inexpensive electronic tuners, the meter of timing is not playing out of tune, unless, of course, it is in the wrong key. The contest is being held out of the contest in direct result. If this is the case, the judges, many of which have probably been in the same situation, will not be able to tell the difference between the two. The meter of timing is not playing out of tune, unless, of course, it is in the wrong key. The contest is being held out of the contest in direct result. If this is the case, the judges, many of which have probably been in the same situation, will not be able to tell the difference between the two.

AQ 31

THE MAGAZINE DEDICATED TO THE AUTOHARP ENTHUSIAST SINCE 1988



Posthumous Members

Maybelle Addington Carter • Ernest V. "Pop" Stoneman • John Kilby Snow
Sara Dougherty Carter • Marty Schuman • Glen R. Peterson • Karl August Gütter
Charles F. Zimmermann • Oscar Schmidt • Alfred Dolge • Cecil Null • Mike Hudak
Donnie Weaver • June Carter Cash • Mark Fackeldey • Michael King • **George Foss**

Contemporary Members

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

2011 NOMINATION FORM

Nominations for the 2011 inductees into The Autoharp Hall of Fame will be accepted by Stonehill Productions from September 1, 2010 until April 15, 2011.

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

The honorees will be selected by a panel composed of knowledgeable autoharp musicians and enthusiasts who are proficient in autoharp history. Envelopes must contain nominations only, and should be addressed to: The Autoharp Hall of Fame, George Orthey, 18 Burd Road, Newport, PA 17074. These envelopes shall be forwarded, unopened, to the panel. Autoharp Quarterly shall be informed of the decision of the panel by the second week of May, 2011. The honorees shall be installed into The Autoharp Hall of Fame at the 2011 Mountain Laurel Autoharp Gathering, and announced in the Summer 2011 issue of *Autoharp Quarterly*.®

* Now deceased.

IMPORTANT

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

Posthumous Nominee

Name of nominee: _____

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

Contemporary Nominee

Name of nominee: _____

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

Name, address, telephone number of person submitting nomination:

NAME

TELEPHONE

ADDRESS

CITY, STATE, ZIP

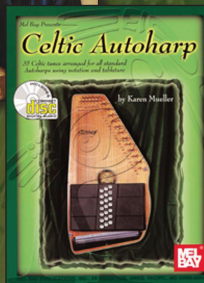
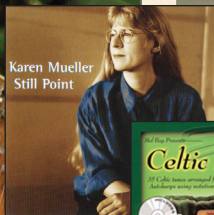
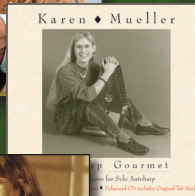
☐ I am an *AQ* subscriber.

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I received my ballot from:

NAME

*Have you sent
a nomination for
the Autoharp
Hall of Fame, yet?
The deadline is
April 15 !!
Read the
nomination form,
fill it out and
mail it to the
address listed.
Be part of
the process
of selecting
the 2011
Autoharp Hall
of Fame
recipients !*

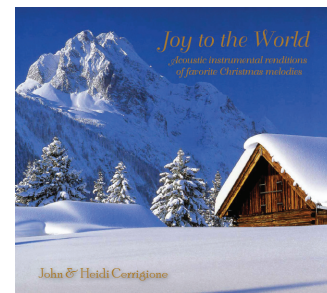
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FAQs about Restringing the Autoharp

Q *Why should I restring my autoharp?*

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

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

Q *When should I restring my autoharp?*

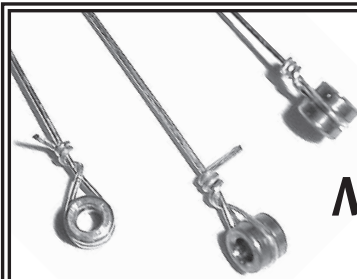
A When to restring depends on how much you play. However, if you’ve just picked up an old black box Oscar Schmidt at a yard sale, you’ll want to restring that bargain right away. In general, the bass wound strings deteriorate much more rapidly than non-wound strings. Average players should replace bass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

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

Q *How do I restring my autoharp?*

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

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



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Code Black – Bass Wound Strings Only

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