

Northwest Autoharp
Gathering July 17 - 20, 2025
10th Anniversary



Rainbow Lodge Retreat Center
46820 SE Mt. Si Road, North Bend, WA 98045

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Welcome!

We're so glad you're here! Take a deep breath. For the next 3 days, we're going to fill you with forest calm, nights of frog songs and music--lots and lots of music. Let the stress of the outside world fade away as you center yourself in the music. As Oliver Sacks said, "Music imprints itself in the brain deeper than any other human experience." By the time you leave Rainbow Lodge, you'll be as calm as a forest grove. You'll have learned new techniques, new songs and we hope, met a whole bunch of new friends thanks to the magic of playing the autoharp. Between the amazing performers and the wonderful workshops, we hope you'll leave full to the brim with joy.

As costs go up and shoestrings get shorter, we're thankful to all those who give generously of their time, talents and resources to keep our festival going. We especially want to thank Steve Barlow and Robert Grappel for their kind generosity to make sure we stay in the black. And we encourage everyone to join in the fund-raising fun to help keep future NWAG costs down. Purchase a boatload of raffle tickets and peruse the "loot" in the lobby. Then just make your selections, enter to win and then cross your fingers. Prizes will be awarded all three days when participants gather.

Whether your joy is in playing alone or with others, you'll find so much to explore at NWAG. Your musical journey will be fun with "no pain, lots of gain!" From Beginner to Advanced, there will be new techniques, practice skills and wonderful tunes to learn.....so many tunes. Our super performers, Karla Armstrong, Bay Allen, Adam Miller and Arlene Porteous are required to empty out their brains before they leave on Sunday. So take advantage of this avalanche of musical knowledge while you can!

The very best way to play is, well, to play. Don't be afraid to join a jam, even if you're thinking you're not ready. Take a breath. Go anyway. We've all been there. You can also lead or participate in our 2025 Flash Jams—where YOU sign up for a time/place and can choose to have, say, a beginner's jam or a theme like bluegrass or O'Carolan. Look for signups in the lobby and write your theme/idea down so like-minded others can join you.

If you practice, you get better.....If you play better, you play with better players.
If you play with better players, you play better music.....If you play better music, you have more fun.
If you have more fun, you'll want to practice more.....If you practice, you get better.

Now we know you are bound to have questions. Go ahead, ask whomever you think might have what you'd like to know. Whether it's our main stage performers, our teachers or someone playing some great song down the hall. One of the joys of the autoharp community is our commitment to share our love for this instrument.

And finally, a special thanks to Dorothy Waite for producing our PlayBook, Kathy Harris for coordinating the raffle, and everyone else who's given of themselves to make this weekend a success.

So now, it's time to get out your instruments and let the music begin.

Sincerely, the Executive Committee:

Mimi Geibel	Gary Taylor
Robert Grappel	Paul Ranney
George Weisenborn	Denise Humphreys

Campus Map



Walking Trails Legend

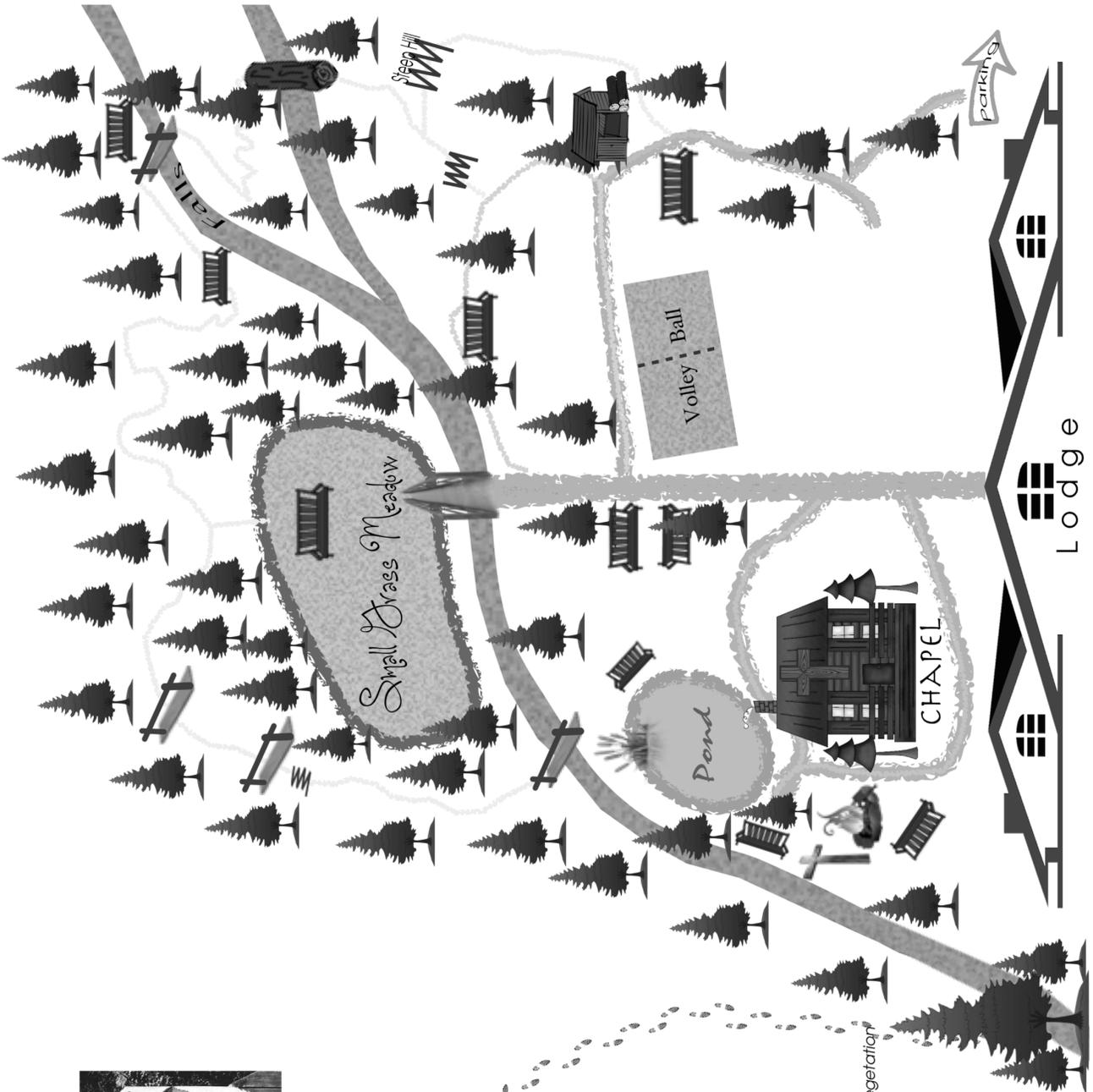
- Stream - 
- Rough Trail - 
- Easy, level Trail - 
- Gravel walkway - 
- Staircase - 
- Plank bridge - 
- Log bridge (NO rails) - 
- Seating - 

Most of white space is grass and other vegetation

Please note:

This map is not an accurate picture or description of the actual trails.

Trails are short and well defined. Longest part of trail (yellow) takes less than 15 min to walk.



Northwest Autoharp Gathering (NWAG) At-A-Glance

Thursday, July 17, 2025

	Lobby	Dining Rm/Sun Room	Deck	Main Room	Chapel	Canopy
3-4:45pm	Check-In	Open for Tuning and Q&A	Mingle-n-Greet	M Geibel : Learn a Tune Refresher	D Humphreys: New Player Orientation	Open for individual playing/relaxing
4:45-5:45pm		Dinner		Opening Showcase		
5:45-6:45pm	Raffle Viewing	P Ranney: Song Circle	Mingle	M Geibel and S Akerman: Int/Adv Jam	K Harris: Guided Beginner's Jam	
6:45-7:30pm						
7:45pm						

Friday, July 18, 2025

	Other	Dining Rm/Sun Room	Deck	Main Room	Chapel	Canopy
7:45-8:45am		Breakfast				
9-10am		Available		A Miller: Defying Conventions	B Allen: Humming and Strumming Pt 1	Available
10:15-11:15am	Sign-up Open Stage		Mingle	K Armstrong: Undiminished Returns	B Allen: Humming & Strumming Pt 2	Available
11:30-12:30pm		P D'Aigle: Autoharp Mechanics		K Armstrong: REAL Music from a FAKE Book	A Miller: Highly Chromatic Melodies	Available
12:30-1:30pm		Lunch				
1:45-2:45pm	Raffle Sales and Viewing	P Ranney: Singing With the Autoharp Available		A Porteous: A Swedish Waltz	M Geibel: Learn a Tune (Farewell to Glasgow)	Available
3-4pm		Harper's Bazaar		B Allen: Blues In Your Fingers	K Armstrong: Just the Right Touch	Available
4:15-5:15pm				W Moretti-Dobo: Autoharps On Stage	L Cohen: French Songs	Available
5:15-5:45pm						Available
5:45-6:45pm	Raffle 1	Dinner				
6:45pm		Available	Not Available	Evening Concert: A Porteous/A Miller Available	Tea House	
After						

Saturday, July 19, 2025

	Other	Dining Rm/Sun Room	Deck	Main Room	Chapel	Canopy
7:45-8:45am	Raffle 2	Breakfast				
9-10am				K Armstrong: Arranging Songs for the Autoharp	A Miller: Playing the Melody in Waltz Time	
10:15-11:15am	Sign-up Open Stage	P D'Aigle: Physics of Autoharp Sound Available		B Allen: The Healing Harp	A Miller: Western Folk Songs	
11:30-12:30				B Allen: Making It Your Own	K Armstrong: Precision Playing	
12:30-1:30	Raffle 3	Lunch				
1:45-2:45pm	and Raffle Sales cont.	M Proudfoot: Bulgarian Song in 7/8		Open Stage		
3-4pm		C Linkous/J Carroll: Lullabies		A Miller: Beatles Songs	R Grappel: Let's Play Classical	
4:15-5:15pm				M Geibel: Beyond Melody and Chords	A Porteous: Mallard Island Hymn	
5:30-5:45pm	Raffle 4	Group Photo (grassy area near canopy @ 5:30 sharp)				
5:45-6:45pm		Dinner		Concert: K Armstrong/B Allen Available	Available	
6:45pm		Available	Not Available			
After						

Sunday, July 20, 2025

	Lobby	Dining Rm/Sun Room	Deck	Main Room	Chapel	Canopy
7:45-8:45am		Breakfast				
9:00-10:00am	Check Out			K Armstrong: Gospel Slow Jam		
10:15-11:45	Final Raffle			Style Showcase		

Thursday, July 17, 2025

4:45- **Learn a Tune Refresher, All Levels, Main Rm**

5:45pm Mimi Geibel and Steve Akerman

Let's get the party rolling with a review of tunes that have been taught at NWAG over the years! Play along with the music provided and get yourself in fine playing shape for the weekend's upcoming jams.

New Player Orientation, Beginners, Chromatic, Chapel

Denise Humphreys

Welcome to the Autoharp world! This is a friendly bunch of people. In this hour we'll answer questions, cover some basic tips, and get you up and playing a few simple tunes so you can make the most of the weekend.

6:45pm **Opening Showcase, Everyone, Main Rm**

Guest performers will give a preview of the techniques and skills they'll present in each workshop.

Post- **Playing and Performing Opportunities**
Showcase

1) **Guided Beginner Jam: All Levels; Chromatic, Kathy Harris, Chapel**

In this "slow" or beginner friendly jam/singalong we will discuss the differences between jams, sing-alongs, and song circles; along with the basic etiquette for each. We will spend the majority of our time jamming to songs with only a few chords and easy to play tunes.

2) **Intermediate/Advanced Jam: Mimi Geibel and Steve Akerman, Main Rm**

3) **Song Circle: All Levels, Paul Ranney, Sun Rm**

Players of all levels are invited to perform a song of their choice— listener's welcome.

Friday, July 18, 2025

9-10am **Defying Conventions, Int/Adv, C and G, Main Rm**

Adam Miller

My approach to the autoharp is admittedly unorthodox. I play without fingerpicks or lock bars. I use open chording and diminished 7th chords on the chromatic autoharp. I prefer an internal pickup for amplification. In this unconventional workshop, I'll share my techniques for playing White Christmas, Scott Joplin's The Entertainer, the Nutcracker Suite march, and Old MacDonald. The ability to read music is not a prerequisite. Bring a guitar flatpick to this

Humming and Strumming Part I, Beginner/All Levels, D, Chapel

Bay Allen

If you can hum it...you can strum it! This class is designed with the beginner in mind, offering a direct path to playing whatever comes your way! You'll learn how to accompany the human voice or a lead instrument.

10:15-11:15am **Undiminished Returns, Int, Chromatic, Main Rm**

Karla Armstrong

One way of overcoming the natural limitations of the (chromatic) autoharp is to incorporate the use of diminished 7th chords. We'll go through issues such as basic theory (what are they?), installation (how do I put them on, and where do they go?), and usage guidelines (what do I do with them)?

Humming and Strumming Part II, All levels, Key of D, Chapel

Bay Allen

Beginners will continue on in the journey learning to take a lead yourself—moving the melody you hum into the strings, instead of merely accompanying someone else. Intermediate/Advanced players welcome to join in on Part II, but we won't be backtracking.

11:30am-12:30pm **Autoharp Mechanics, All levels, Sun Rm**

Pete D'Aigle

Learn how to maintain your autoharp and make simple fixes and improvements from our own NW luthier. All questions welcome!

11:30am- Getting REAL Music from a FAKE Book, Int, Chromatic, Main Rm

12:30pm Karla Armstrong

A springboard Into Chromatic Song Arrangement, this workshop focuses on how to exploit Fake book and similar anthology music (usually expressed in lead sheet or single-note melody) for autoharp use. The process from Square One is illustrated in various examples.

Highly Chromatic Melodies, Beg/Int, Chromatic, G and Dm, Chapel

Adam Miller

A lot of the melodies we play only use a few of the 21 chords available on most chromatic autoharps. This hands-on workshop focuses on familiar, highly chromatic tunes like House of the Rising sun, Sunrise Sunset, Dock of a Bay, and Go Down Moses—tunes that literally take your left hand from one end of the chord bar assembly to the other. Learn tips and tricks to develop accuracy and confidence negotiating unusual chord progressions. The ability to read music is not a prerequisite.

1:45- Singing With the Autoharp, All levels, Sun Rm

2:45pm Paul Ranney

You'll learn some methods and tricks for effectively accompanying your own (or another's) singing, as well as how to provide true backup for soloists and groups of all sizes - including choirs!

A Swedish Waltz, Adv Beginner, Key of G, Main Rm

Arlene Porteous

Anna's Visa is a great piece to practice moving from chords to a clean, crisp melody.

Learn a Tune (Farewell to Glassgow), All levels, Chapel

Mimi Geibel and Steve Akerman

Start (or continue) building your NWAG repertoire by learning "Farewell to Glassgow" with Mimi and Steve. Next year, you'll be ahead of the game when this song is added to NWAG's "Learn a Tune Refresher" repertoire.

3-4pm Blues In Your Fingers, Int/Adv, Key of D, Main Rm

Bay Allen

Learn to express yourself through the blues; the rhythms, notes, and turnarounds that make this genre so revered! We will not only learn to play the blues, but write a blues song of our very own!

3-4pm **Just the Right Touch—the accompanying autoharp, All levels, Chapel**

Karla Armstrong

We'll focus on playing well with others—including considerations in the decision-making process, recognizing and accommodating limitations as well as strengths, recovering from mistakes, and more.

4:15- **Ask a Sage, All levels, Deck**

5:15pm Karla Armstrong

This is your chance to get advice, encouragement and up-close skills demonstration from one of the greats in a relaxed and casual atmosphere. All questions are welcome.

Autoharps on Stage, All levels, Main Rm

Wyatt Moretti-Dobo

Our talented sound technician will share info about microphones and amplification systems. Learn how to enhance your sound in different playing situations.

French Songs, All levels, Keys F and C, Chapel

Lynda Joy Cohen

We will learn to sing and play a few French and French-Canadian folk songs that are accessible to all levels of playing. Venez vous divertir en musique avec nous! (Come have some musical fun!)

6:45pm **Concert, Everyone, Main Rm**

Enjoy the musical stylings of Arlene Porteous and Adam Miller.

Post- **Playing and Performing Opportunities**

Concerts

- 1) **Tea house:** All levels are invited to come listen and/or perform, Chapel NWAG's tea house tradition continues with another opportunity to shine a light on individual talent. Twinkly lights and refreshments amid a twilight atmosphere create a warm and supportive environment
- 2) The Sun Rm and Main Rm are available for pick-up jams.

Saturday, July 19, 2025

9-10am **Arranging Songs for the Autoharp, All levels, Main Rm**

Karla Armstrong

Examines elements of arrangement as well as the peculiar strengths of the autoharp with application to specific songs.

Playing the Melody in Waltz Time, Beg/Int, Chromatic, C and G, Chapel

Adam Miller

Can you really learn to play a recognizable autoharp melody in a single 45-minute workshop? Yes, you can! Waltz your way through easy arrangements of well-known Rodgers and Hammerstein tunes like Oh, What a Beautiful Morning, My Favorite Things, and Edelweiss. The ability to read music is not a prerequisite.

10:15- **Physics of the Autoharp Sound, All levels, Sun Rm**

11:15am Pete D'Aigle

Come see the destroyed tops/soundboards and hear about what Pete learned during the 2012 destructive testing at d'Aigle Autoharps.

The Healing Harp, All levels, Chromatic, Main Rm

Bay Allen

Learn how you can use the Autoharp in hospice, visitation, worship, etc.

Western Folksongs, Beg/Int, Chromatic/ C and G, Chapel

Adam Miller

American cowboy ballads never seem to go out of style. Learn to play traditional western folksongs like The Streets of Laredo, Home on the Range, Get Along Little Dogies, and Red River Valley. This hands-on workshop addresses vocal accompaniment, picking techniques, and, for emotional impactful arrangement, the use of "color chords." The ability to read music is not a prerequisite.

11:30am-12:30pm **Making It Your own, Intermediate, Chromatic or D, Main Rm**

Bay Allen

Learn exciting techniques and tricks of the trade to spruce up any song. Take the ordinary into the extraordinary! If you bring a song you like to play, you'll have time to explore it and see how to approach it in a different way.

Precision Playing, Beginner/Int, Chromatic, Chapel

Karla Armstrong

In this workshop you'll cultivate "hand/EAR" coordination by exercising each hand individually: encouraging right-handed accuracy (clean picking) as well as left-handed accuracy (clean chording).

1:45-2:45pm **Open Stage, Everyone, Main Rm**

Come support your fellow attendees and hear a myriad of playing styles. (Sign up in the lobby prior to noon if you wish to perform)

3-4pm **Bulgarian Song in 7/8, All Levels, G, Sun Rm**

Mary Proudfoot

A song new to NWAG this year from the Pirin Mountains of Bulgaria. We will learn through listening, clapping, moving, playing chords in rhythm, and learning the melody. Chords needed: G-C-D

Ask a Sage, All levels, Deck

Bay Allen

This is your chance to get advice, encouragement and up-close skills demonstration from one of the greats in a relaxed and casual atmosphere. All questions are welcome.

Beatles Songs, Beg/Int, Chromatic, D and G <location>

Adam Miller

Paul McCartney and John Lennon wrote some of the most well-known popular songs of our time. Many of their tunes are surprisingly autoharp-friendly. In this hands-on workshop we'll learn to play familiar Beatles songs like Norwegian Wood, In My Life, I Will, and Michelle. The ability to read music is not a prerequisite.

3-4pm

Let's Play Classical, Intermediate, Keys D, G, C and F, Chapel

Robert Grappel

The autoharp isn't just for accompanying basic folk songs anymore! I was the staff writer in "Autoharp Quarterly" (AQ) for almost a decade writing the "Simply Classic" column. This workshop will show you how to play several 'sort-of' well-known classical melodies from my AQ articles on your autoharp. They are shown written in the keys of D, G, C, and F -- so you'll need a chromatic instrument to play all of them. I provide sheet music and chords. None of them are too difficult – an intermediate-level player should have no trouble playing along, and a beginner might be inspired to work on them.

**4:15-
5:15pm**

Lullabies for All, All levels, Chromatic, Keys D, G, C, F, and Am, Sun Rm

Courtney Linkous and Jennie Carroll

Need help relaxing or putting a loved one to sleep? Come check out our unique collection of lullabies. We promise not to put YOU to sleep.

Ask a Sage, All levels, Deck

Adam Miller

This is your chance to get advice, encouragement and up-close skills demonstration from one of the greats in a relaxed and casual atmosphere. All questions are welcome.

Beyond Melody and Chords, All levels, Main Rm

Waterbound: Mimi Geibel and Steve Akerman

New tricks to add variety to your playing with others in duos and groups.

The Mallard Island Hymn (Ken Burns), Int/Adv, Key of D w/F#m bar, Chapel

Arlene Porteous

Let's improve our melody playing together as we learn another one of Ken Burns' National Parks Soundtrack pieces.

5:30pm

Group Photo, Everyone

Meet at 5:30 sharp in the grassy area near the canopy!

6:45pm **Concert, Everyone, Main Rm**

Savor music as interpreted by two more of the greats—Karla Armstrong and Bay Allen.

**Post-
Concerts** **Playing and Performing Opportunities**

All rooms are available for pick-up jams. Grab some friends, start playing—and welcome any other players who want to join!

Sunday, July 20, 2025

**9:00-
10:00am** **Gospel Slow Jam, Everyone, Chromatic, Main Rm**

Karla Armstrong

Raising our voices together in harmony is an NWAG cherished tradition. This year Karla has agreed to lead a gospel music slow jam--so bring your autoharp and be prepared for a joyous experience.

**10:15-
11:45am** **Style Showcase, Everyone, Main Rm**

Panel Discussion with Guest Performers.

Each year our NWAG guest performers take on the challenge of learning a “new” song so they can relive--and then share their personal approaches and techniques for bringing a new song to life.

Humming & Strumming

Bay Allen

This class does not have any set music, per se. If you can hum it, you can strum it. This is an interactive class and you will get out of it what you are willing to put into it. In the first part, we are going to spend time together learning how to “find a song” and accompany the human voice with strumming.

The second part of this workshop is geared toward not only strumming, but finding the lead so you’ll be able to “take a solo”. It is recommended that you bring a tablet or paper and pencil with you for this class. Digital is fine, but for what we’ll be covering, I do recommend the old school approach of paper and pencil.

I will add some rhythms here for reference in this class:

COUNTING ...	1	+	2	+	3	+	4	+
1. STRUMMING ALL	T	B	T	B	T	B	T	B
2. BOOM CHUCKA	T		T	B	T		T	B
3. CALYPSO	T		T	B		B	T	B
4. BOOM CHUCKA CHUCKA (3/4 TIME)	T		T	B	T	B		
5. WHOLE NOTE	P		T	B	T		T	B
6. DOTTED HALF NOTE	P		T	B	T	B		
7. HALF NOTE	P		T	B				
8. TRIPLET TRILL	T	B1,B2,B3,	T	B1,B2,B3,	T	B1,B2,B3,	T	B1,B2,B3,

*on the triplet exercise, try and isolate the thumb to hit 1, 3, 5, 8 in the scale both ascending and descending, then practice bouncing thumb 1, 5, 3, 8 etc.

Blues In Your Fingers

BAY ALLEN

I created this simple lesson to get the feeling of the blues into your fingers! This is a 12-bar boogie blues, and we are going to be focusing on learning the bass lines, as well as strum, and accompaniment. So let's get to it!

Blues are basically a **I, IV, V** progression... so in the key of D that would be D, G, A. But it get a little more (just a little...have no fear!) complex than that, especially when playing an autoharp.

In this song I've written for you to learn from, we will include a **flat 7** chord which is a C in the key of D... and also a **flat 3** chord, which is an F. (Normally the Key of D contains C# and F#)

In the sheet music below we will start by strumming the circle chords while singing the boogie. What if you were to replace seventh chords? How's it sound? Let have fun with this for a bit before moving on.

1 4 7b 4 1 4

8 Blues are in your fin - gers now, those blues are in your

4 7b 4 1 4 7b 3b 7b 4

8 fin - gers yeah! Those blues are in your fin - gers now, those

7 1 4 7b 4 1 5 1

8 blues are in your fin - gers, yeah! Those blues are in your

10 4 7b 1 4 7b 5

8 fin - ger tips, and you can't shake those blues, no way, man!

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The sevens sound so good! A great way to make things sound *bluesy* are to use those fancy 7th chords! So now that we've got the strum down...let's approach the bass run or lead line for our song. We'll take it slow at first, only playing on the quarter notes makes this easy.

Now one half of the room will strum, while the other plays the lead line. Then swap!

That's it...you've got Blues in your fingers!!!

In this next example, I've written a little blues song with a variant on the I, IV, V of the boogie. This is a similar form to Brownie McGhee's "Betty & Dupree" and is a form that comes up in the blues quite often.

Let's do the same thing...begin by strumming, and then we'll apply the melody notes.

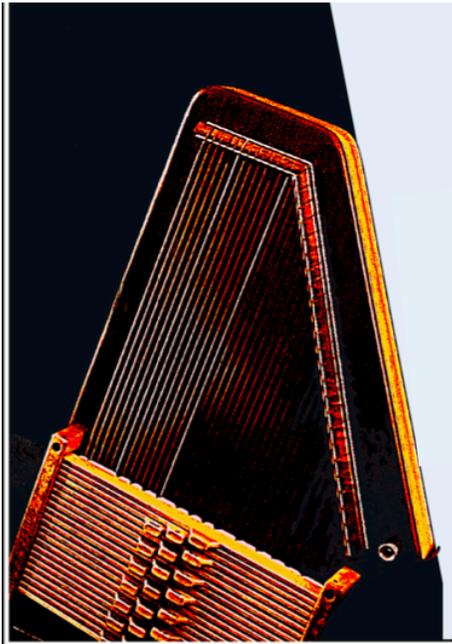
8 Hear those blues a ring-in' from my fin - ger - tips_____

5 Hear those blues a ring-in' from my fing - er - tips. oh, yeah!

9 When I start a sing-in' hear those blues up in my two lips!_____

Now let's seriate with each side of the room playing the strum, and then the melody line, and if you can sing it, feel free to do that, too! This is a fun song to play and accompany, or even write your own blues lyrics over!

There's still one last form I'd like to teach you just to get you exploring various sounds of the blues. You will no doubt be familiar with this style, as the groove is so widely used.



THE HEALING HARP

with Bay Allen

Welcome to *“The Healing Harp”* where you'll explore the captivating blend of music and spirituality. In this class, we delve into beloved hymns, ancient and modern, like "Be Thou My Vision" and "10,000 Reasons," showing you how the autoharp can enrich church gatherings and bring warmth and comfort during visits to nursing homes or hospices.

You'll discover how the autoharp's soothing sounds can create a serene atmosphere, perfect for moments of reflection and connection. Whether you aim to add to a religious event or provide a gentle backdrop during challenging times, the healing power is literally at your fingertips with the autoharp!

It's truly amazing how familiar hymns can evoke cherished memories and bring peace to those with Alzheimer's or dementia. In a palliative care or hospice setting, the autoharp can provide much-needed calm and solace. Come join us to learn how the autoharp can touch hearts and bring comfort, empowering you to make a real difference when it matters most.

Be Thou My Vision

1 5 1 4 1 4 1 5 1

Alt: D

1. Be thou my vi - sion, O Lord of my heart;
 2. Be thou my wis - dom, and thou my true word;
 3. Great God of heav - en, my vic - to - ry won,

5 1 4 1 5

naught be all else to me, save that thou art.
 I ev - er with thee and thou with me, Lord;
 may I reach heav - en's joys, O bright heaven's Sun!

6m 3m 6m 3m 6m 1 5 4 5

Thou my best thought, by day or by night,
 thou and thou on - ly, first in my heart,
 Heart of my own heart, what - ev - er be - fall,

6m 1 4 1 5 4 1

wak - ing or sleep - ing, thy pres - ence my light.
 great God of heav - en, my trea - sure thou art.
 still be my vi - sion, O Rul - er of all.

10,000 REASONS

♩ = 85

Bless The Lord o Mysoul o mysoul Worship his ho - lya name. Sing like
ne - ver before O my Soul I worship Your Ho - lya name. The Sun comes up, it's a
new day daw - ning It's time to sing your song Again What ev er may pass and what -
ev - er lies be fo re me Ten thousands Rea son and For - ev - ver - more. Bless The

This gives you enough of the song to play the whole thing.

PALLIATIVE CARE / NURSING HOME SETTINGS

In palliative care settings, you're often not singing, but simply playing the autoharp, much like David played his harp for King Saul in the Old Testament. If you have hymns of the faith you can play those tunes, allowing the melody to be noticeable. That being said, you don't have to think of "melody" nor "chordal" playing at all ...simply play soft and soothing music for the patient. Start by playing just a single chord. Start on your root chord. Arpeggiate, or use some of the patterns on page four of this book...keep it slow...soft...I even use bare fingers to keep the bright fingerpick strokes out of the way...keep it soft...slow...think quarter notes... 1, 2, 3, 4... keep it on the beat, allow the rhythm to become the primary focus of your playing, not the notes.

You can remain on the one chord for a while...but eventually you'll want to add some nuance and chord changes.

Here are some basic progressions to flow through:

1.....4.....1.....4.....6m.....4.....6m.....5..... (repeat)

6m.....2m.....1.....6m.....2m.....5.....5⁷.....
1.....2.....5.....3m.....6m.....2m.....5.....(repeat)

1.....2m.....5.....1.....6m.....3m.....4.....
1.....5.....1.....4.....1.....5.....1.....

These are just some examples, you can easily come up with your own. These aren't "songs" as much as they are "meditations". I recommend using your autoharp for your own daily meditations, there you approach the instrument in this way, the more easily you will find that you don't have to think about what you're playing, the chords will all eventually fit together for you. One of the greatest examples is Pachelbel's Canon ... you don't have to play the fancy notes for the calm to come from the piece...it is a timeless progression of chords that is unmistakable. Now do not arpeggiate these chords... just strum and hold for two measures each.

1.....5.....6m.....3m.....4.....1.....4.....5.....(repeat)

I pray this workshop has been a blessing for you! And that you can use what you learned to bless others!

My friend. Paul Race has allowed me to share this chart he made with you...it may be of assistance finding your fingers.

Finding the Chord Buttons for 3-Chord Songs

Most 3-chord songs use chords based on the 1st, 4th, and 5th note of the scale. So a song in the key of C will use C, F, and G chords. (1, 4, 5, sometimes written as I, IV, V).

Many of these songs add an extra note to the "5" chord, making it a V7. So, a 3-chord song in C will usually use C, F, and G7 chords.

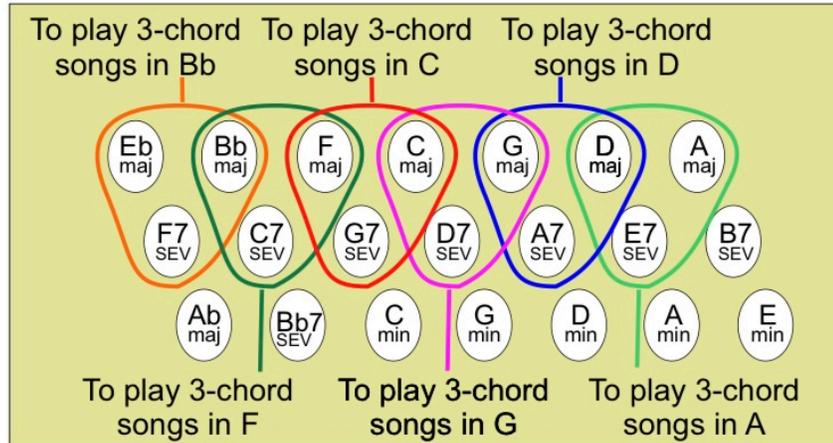
Autoharp builders usually put the I, IV, and V7 chords for each song key as close together as possible.

And once your "muscle memory" has those patterns down, you can usually change keys simply by moving your fingers over to the next "cluster."

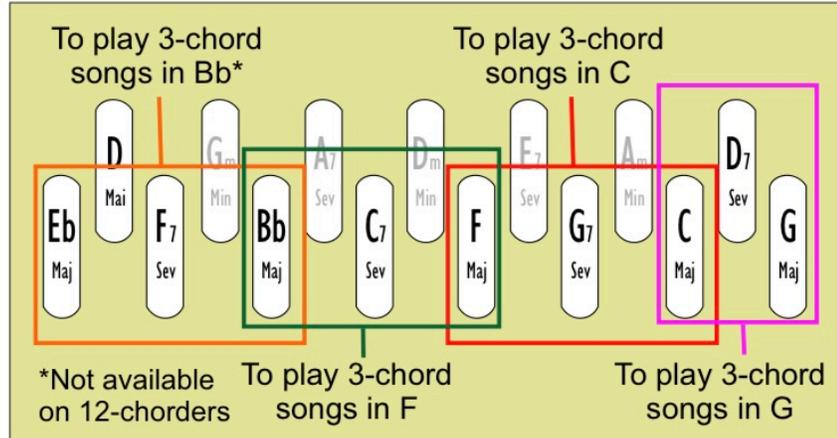
Unfortunately for Folk and Country musicians, the keys of G and D on 12- and 15-chorders were added as an afterthought, so they break the pattern.

That's one reason you occasionally see chord bars moved around on used 15-chorders.

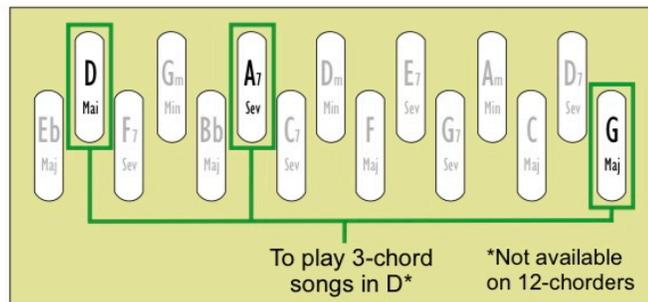
Three-Chord Clusters on a 21-Chord Autoharp



Three-Chord Clusters on a 15-Chord Autoharp



Key of D on a 15-Chord Autoharp



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About the Instructor:

Bay Allen



Bay Allen is a celebrated musician and songwriter, recognized for his exceptional talent across various genres and instruments. He's a two-time winner of the Blues Society of Western Pennsylvania Blues Challenge (2023 and 2025) and the 2024 Mountain Laurel Autoharp Gathering champion. Bay's achievements also include reaching the semifinals at the International Blues Challenge in Memphis in 2024. As a recording artist with Lightning in a Bottle Records, he released "The Autoharp Album" in 2025. Proudly endorsed by Paige Capos, Bay continues to make an impact in the music community.

In addition to his musical endeavors, Bay is a full-time pastor within the United Methodist Church, a devoted husband, and a father of two who enjoys pizza and family life. As an educator and speaker, he's been a valued staff member at the California Autoharp Gathering since 2021, and will join the Mountain Laurel and Northwest Autoharp Gatherings in 2025. During the pandemic, Bay launched "Autoharp at the Altar," releasing a weekly song for worship, which inspired his publications: "Christmas Carols," "Easter/Lenten Hymns," and the newly released "Autoharp at the Altar Hymnal." To learn more or order his books, visit <https://autoharp-at-the-altar.webador.com> You can stream Bay's music through your favorite online music source, CDs can be purchased directly from him. bayallenmusic@gmail.com

MAKING IT YOUR OWN

BAY ALLEN

Patting

This is next to impossible for finger-only players, but for this technique, you slap the strings with a hammer-like motion, straight down with the underside of your finger picks. *I use dunlop metal picks for this!*

Glissando

This is that beautiful harp-like sweep that is so pleasing to the ears! Glissando is a wonderful way to end a piece, but also a great way to embellish a chord while holding a single chord for the entire duration of a measure or more, sometimes it's fun to even add a fermata so that you can purposely get the glissando to fit — so worth it! Experiment with where to place a glissando to fit your own playing style. I've seen players position their hand different ways, but I prefer to envision a thin oval and follow that path, up with the thumb, back down with the pointer finger. [Drag Notes](#) are essentially glissandos used to flow into a note.

Harmonics

By placing the curled up pinky, ever-so gently, at the right place on a string, you will find a bell-like sound — harmonics! Ever-so gently, don't press into the string, let it sit atop the string! On AH, the harmonic you're looking for is positioned exactly in the middle of the string. If you measure the total length, you could even mark the middle of it with a sharpie mark to help as you learn proper pinky placement.

**Don't practice too many harmonics for too long at first, you may find that you are getting very tiny blisters on the part of your pinky that touches the string! Eventually you will build up some callous/toughness. Remember, this part of the skin doesn't get used that often!*

Hammering-On

This is primarily a tandem-play technique, but can be experimented with single button play, especially while open chording on a diatonic instrument.

**Did you know...even on diatonic and instruments with both a seven and standard variation of a chord, hammering-on is available to add to the dynamics of your playing?*

Bar-Muting

A rhythmic technique used to muffle the strings while strumming. This technique can be applied to many songs, and is especially well suited for songs that are an accompaniment for voice!

Triplets

Adds a flamenco-like texture to your playing! Hit the root note with your thumb and then quickly use 3-2-1 (almost looks like saying "toodles!") to flutter the top end of the chord. The more you use this, the more natural and effortless it becomes. A great nuance to add to your style!

Un-Diminished Returns

Exploring Three Indispensable Chords for the Chromatic Autoharp

A Workshop with Karla Armstrong
6647 Manor Drive Hanover, PA 17331
karlaarms@comcast.net (717) 521-7493

What are “diminished seventh” chords?

Here is how each chord is spelled:

Chord	Notes in Chord
C ^o 7	C D# F# A
C# ^o 7	C# E G A#
D ^o 7	D F G# B

Observe that each diminished seventh chord is comprised of a series of minor third intervals, or the equivalent of three half steps on a piano keyboard. Because the intervals are all the same, any note in the chord can be the root note. For example, the C^o7 chord can also be defined as a D#^o7, F#^o7, and A^o7; same chord, four different names. This brings us to the next issue...

Why do I need them on my chromatic autoharp?

This is a matter of good real estate management! Since there is limited space available on an autoharp for chord bars, it only makes sense to optimize what you have. By making room for the three dim7th chords (that’s all there are!), you actually gain *twelve* chords. Such a deal! You need them! But that raises other questions...

How do I add them, where do I put them, and what has to go?

Unfortunately, dim7th chords aren’t standard inventory on any autoharp. That means you must alter what you have. However, unless you use every single chord you already have, there are several that you could re-define without missing them. For example, on a standard, factory-made 21-chord autoharp, the Ab and Bb7 aren’t fully supported and wouldn’t be missed in a jam! One point to note, however, is to preserve the “Circle of Fifths” pattern as much as possible for your remaining chords. I recommend positioning dim7th chords for easy thumb access, since they complement every key. Here is the chord bar arrangement that has served me well and that I heartily recommend:

Suggested Chromatic Chord Bar Arrangement

Top Row	C ^o 7	Cm	Gm	Dm	Am	Em	B7
Mid Row	C# ^o 7	Eb	Bb	F	C	G	D
Bot Row	D ^o 7	F7	C7	G7	D7	A7	E7

Un-Diminished Returns
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Re-defining Chord Bars in Seven Easy Steps!

Before you start... you will need: graph paper, new felts, screwdriver, putty knife, indelible marker, and X-Acto knife or single-edge razor blade. Plan what you will do before taking any tool in hand. Map out your existing and proposed chord-bar arrangements, get your graph paper ready (see Step 5), read through the instructions, and lastly, don't be intimidated by your own instrument!

Step 1: Use a screwdriver to remove the chord-bar cover. I try to lay things out in such a way that I can "re-trace my steps" when I'm finished. Re-arrange chord bars and buttons as necessary and set aside the ones to be re-defined.

Step 2: Remove old felt, peeling off by hand or scraping off with putty knife. Remove adhesive residue (a little heat applied to the aluminum bars on OS 'harps is often helpful, as is Goo-Gone).

Step 3: Peel the backing from new felt and evenly apply to the bare chord bar, being careful to center it and not cover end holes.

Step 4: If using graph paper, number from 1-36 (or 37, however many strings you have) starting from the bottom up the left side of the sheet, writing the string note next to each number. Write the chords to be re-defined (C^o7, C^{#o}7, and D^o7) across the top, leaving space in between. Put a dot in each square for the notes that belong to each chord (see chart on previous page).

Step 5: Line up your new chord bar with the graph paper, making a *dot* on the *felt* where the dots are on the paper. Then insert the chord bar into its position on the instrument; the dots on the felt should roughly correlate to the notes in the chord. Make a *line* on the chord bar itself with the indelible marker just above where the string hits the bar. The chord bar has now been defined.

Step 6: Take the X-Acto knife or razor blade and cut a clean "v-shaped" notch (not too wide) in the felt to correspond with the lines on the chord bar. These notches allow only the notes that are part of the chord to ring when the chord bar is depressed.

Step 7: Place the chord bar into its position on the instrument, checking to make sure the notches are clean and over the appropriate strings. Depress the chord bar and strum; you have a new chord! Repeat the process for the other two dim7th chords. Replace the chord-bar cover, and you're in business!

What do I do with these chords now that I have them?

There are **four** main uses for diminished seventh chords on the autoharp. They are:

1. Accuracy--when the melody requires it.

Ex.: O Little Town of Bethlehem, Down by the Old Mill Stream

2. Flavor/Color--when the harmony benefits from it.

Ex.: Up a Lazy River, Pennsylvania Polka

3. Transition--when going from one place to another.

Ex.: Dream a Little Dream of Me, Georgia on My Mind

4. Substitution--when there is no other place to go.

Ex.: What a Wonderful World, Mona Lisa

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Carolina in the Morning

Medium Swing
C

Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing,
 Stroll - ing with my girl - ie where the dew is pearl - y ear - ly in the morn - ing,

Dm Dm(maj7) Dm7 G7 C#dim7 To Coda ⊕ C

No - one could be sweet - er than my sweet - heart when I meet her in the morn - ing.
 But - ter - flies all flut - ter up and kiss each lit - tle but - ter - cup at dawn

F C F A7 D7

Where the morn - ing glo - ries twine a - round the door, Whis - per - ing pret - ty

G E7 Am D7 G7 D.C. al Coda

sto - ries I long to hear - once more.

CODA ⊕ G7 C

ing. If I had A - lad - din's lamp for

C7 F D7 G7

on - ly a day, I'd make a wish and here's what I'd say,

C D7 G7 C

Noth - ing could be fin - er than to be in Car - o - lin - a In The Morn - ing.

Carolina in the Morning

F Am F C^{o7} C7 D^{o7} C7
 Nothing could be finer than to be in Carolina in the mor...ning!

Em D7 Em
 No one could be sweeter than my sweetie

D^{o7} C^{o7} D^{o7} F
 When I meet her in the mor...ning!

Bb C7 Bb F Bb C7 Bb D7
 When the morning glories twine around the door,

G7 C^{o7} C^{o7} B^{o7} G C^{o7} C C^{o7} E7 C G7 C G7 C C7
 Whispering pretty stories... I long to hear once more...

Strolling with my girlie when the dew is pearly early in the morning;
 Butterflies all flutter up and kiss each little buttercup at dawning.

F Bb F Bb F Bb F
 If I had Aladdin's lamp for only a day,

Bb C^{o7} Bb C7 Bb C7 Bb C7
 I'd make a wish and here's what I'd say:

F DmAm Dm F DmAm Dm Em C7 C^{o7} C7 F
 Nothing could be finer than to be in Carolina in the mor...ning!

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Beyond the Sunset

1. Be - yond the sun - set, O bliss - ful morn - ing, When with our
2. Be - yond the sun - set no clouds will gath - er, No storms will
3. Be - yond the sun - set a hand will guide me To God, the
4. Be - yond the sun - set, O glad re - un - ion, Where with our

Sav - iour heav'n is be - gun, Earth's toiling end - ed, O glorious
threat - en, no fears an - noy; O day of glad - ness, O day un -
Fa - ther, whom I a - dore; His glorious pres - ence, His words of
loved ones we'll weep no more; In that fair home - land we'll know no

dawn - ing; Be - yond the sun - set, when day is done.
end - ing, Be - yond the sun - set, e - ter - nal joy!
wel - come, Will be my por - tion on that fair shore,
part - ing, Be - yond the sun - set for - ev - er - more!

Beyond the Sunset

(G) (C#07) (G) D7 G (D07) (D7)

1. Beyond the sunset, O blissful morning,

(C) (D7) C D7 (G)

When with our Savior heaven is begun!

(#07) (G) (G7) (C07) (C) (C#07)

Earth's toiling ended, O glorious dawning;

D7 C#07 (G) (D7) G D7 (G)

Beyond the sunset, when day is done.

Getting *REAL* Music from a *FAKE* Book

A Springboard into Chromatic Song Arrangement

A Workshop with Karla Armstrong
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Fake Books are compilations of simplified sheet music, or lead sheets. It can be an indispensable tool for finding, arranging, and adapting complex chromatic melodies for autoharp. With the chord progression already provided, you have a useful framework (a springboard!) into your own arrangement.

Assuming that the Fake Book version is presented in a key that is compatible for autoharp (i.e., not requiring transposition) and actually “fits” on an autoharp, the biggest challenge is dealing with **chord substitution**. Instead of taking a basic chord and making it *more complicated* (which is usually done for purposes of improvisation or embellishment), we want to take a complicated chord and replace it with a *more basic* chord, preferably one on your autoharp! Here are some guidelines:

- #1: **Your EAR is always the final authority!** If it sounds good, use it!
- #2: If all else fails, use the best-sounding diminished 7th chord and pick cleanly!
- #3: Substituted chords sometimes just don’t work. Consider transposing, cutting a new chord bar or two, or just moving to another song.

Note Locator

(Courtesy of Alan Mager)

Note	Chords Containing the Note
C	C, C7, Cm, D7, F, F7, Fm, Am, Ab, Ab7, C°7
C#/Db	C#m, A, A7, Eb7, F#m, C#°7
D	D, D7, Dm, E7, G, G7, Gm, Bm, Bb, Bb7, D°7
D#/Eb	Eb, Eb7, Cm, F7, B, B7, Ab, Ab7, C°7
E	E, E7, Em, C, C7, A, A7, Am, C#m, C#°7
F	F, F7, Fm, Dm, G7, Bb, Bb7, D°7
F#/Gb	F#m, D, D7, B, B7, Bm, Ab7, C°7
G	G, G7, Gm, C, C7, Cm, Em, A7, Eb, Eb7, C#°7
G#/Ab	Ab, Ab7, E, E7, Em, C#m, Bb7, D°7
A	A, A7, Am, D, D7, Dm, F, F7, B7, F#m, C°7
A#/Bb	Bb, Bb7, C7, Gm, Eb, Eb7, C#°7
B	B, B7, Bm, E, E7, Em, G, G7, D°7

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Basic Chord Relationships

Scale/ Chord	I (Tonic)	ii (Supertonic)	iii (Mediant)	IV (Subdominant)	V (Dominant)	vi (Submediant)	vii^o (Leading Tone)
C Major	C	Dm	Em	F	G	Am	Bdim
D Major	D	Em	F#m	G	A	Bm	C#dim
E Major	E	F#m	G#m	A	B	C#m	D#dim
F Major	F	Gm	Am	Bb	C	Dm	Edim
G Major	G	Am	Bm	C	D	Em	F#dim
A Major	A	Bm	C#m	D	E	F#m	G#dim
B Major	B	C#m	D#m	E	F#	G#m	A#dim

General rules of application:

The Tonic (I) can be interchanged with the Submediant (vi) (also known as the relative minor). On your autoharp, this should be positioned directly above or below the major chord of which it is the relative. The Tonic (I) can also be interchanged with the Mediant (iii). (Example: C can be substituted with Am (its relative minor) or Em).

Major chords can be substituted with major seventh chords. (Example: C for C7).

Major chords can be substituted for “major hybrids,” such as 6ths, major 7ths, and major 9ths. (Example: C can be substituted with Cmaj7).

Minor chords can be substituted for “minor hybrids,” such as m6, m7, m+7, m6/9, m9, and m11. (Example: Em can be substituted for Em6).

Dominant seventh chords can be substituted for “seventh hybrids,” such as 7-5, +5, 9, 7-9, 7+9, 11, 13. (Example: A7 can be substituted for A9). Here is a chart (courtesy of Meg Peterson’s Beginning Autoharp Book) that will help:

Dominant Seventh Chord Substitutions

Written Augmented (+), Diminished (°), 7 th Chord	Possible Dominant 7 th Chord Substitutes
C, D#, Eb, F#, Gb, or A ^o	F7, B7, D7
C#, Db, E, G, A#, or Bb ^o	A7, C7
D, F, G#, Ab, or B ^o	G7, Bb7, E7
C, E, G#, or Ab+	C7, E7, D7
C#, Db, F, or A+	F7, A7, G7
D, F#, A#, or Bb+	D7, Bb7, C7
Eb, G, or B+	G7, F7, A7
Bb7	E7
Eb7	A7
Ab7 or G#7	D7
Gb7 or F#7	C7
B7	F7

Getting REAL Music from a FAKE Book

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Exhibit A: "I Believe" (Fake Book Version)

262

I BELIEVE

TRO - © Copyright 1952 (Renewed) and 1953 (Renewed)
Hampshire House Publishing Corp., New York, NY

Words and Music by ERVIN DRAKE, IRVIN GRAHAM,
JIMMY SHIRL and AL STILLMAN

Moderately, with much expression

The musical score for "I Believe" is presented in a single system with five staves. The first staff is the melody line with lyrics underneath. The second staff shows the chord progression. The third staff continues the melody with lyrics. The fourth staff continues the melody with lyrics. The fifth staff shows the final chord progression and lyrics. The lyrics are: "I Be-lieve for ev-'ry drop of rain that falls, a flow-er grows. I Be-lieve that I Be-lieve a-bove the storm the small-est pray'r will still be heard. I Be-lieve that some-where in the dark-est night, a can-dle glows. I Be-lieve for ev-'ry-one who some-one in the great some-where hears ev-'ry word. Ev-'ry time I hear a new-born goes a-stray, some-one will come to show the way. I Be-lieve ba-by cry, or touch a leaf, or see the sky, I Be-lieve. Then I know why I Be-lieve!"

Some things to note:

1. This song is presented in Key of C, which fits squarely on most chromatic autoharps. There is no transposition necessary for this song. However, as written, the song does modulate to a B7, which your harp may not have. If that is the case, you could transpose to Key of F or Bb.
2. There are several chords indicated that *don't* appear on most chromatic autoharps: Fmaj7, Am7, Dm7, Cmaj7, C6. Having these chords would certainly enhance the arrangement, but not having them isn't a "deal breaker." General rule of thumb is: Major chords can be substituted for "major hybrids" (F for Fmaj7) and Minor chords can be substituted for "minor hybrids" (Am for Am7).
3. Fake Book chords should be viewed as ****suggestions****. They are neither exhaustive nor exclusive. You can add to or delete as you see (and hear!) fit!
4. Since a Fake Book provides ***back-up chords*** and not melody chords, you will need to include additional chords to support melody playing.

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I Believe

(C) (Am) (Dm) Am Dm (G7) C G7 (C) (Em)

1. I believe for every drop of rain that falls... a flower grows.

(C) (Am) (Dm) Em Dm (G7) C G7 (C) (Em)

I believe that somewhere in the darkest night... a candle glows.

(C) (F) G7 F (B7)

I believe for everyone who goes astray,

B7 Em B7 (E7) Am E7 (Am)

Some one will come ... to show the way

(F) Dm F (G7)

I believe, I believe.

(C) (Am) (Dm) Am Dm (G7)

2. I believe above the storm the smallest prayer...

G7 C G7 (C) (Em)

Will still be heard.

(C) (Am) (Dm) Em Dm (G7) C G7 (C) (Em)

I believe that Someone in the great Somewhere hears every word.

Em (F) G7 F (B7) Em B7 (E7)

Every time I hear a newborn baby cry, or touch a leaf,

E7 Am E7 (Am) Dm Am (Dm) (G7) (C)

Or see the sky... Then I know why I believe!

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Exhibit B: "Beyond the Sea" (Fake Book Version)

BEYOND THE SEA "La Mer" Moderato

Some-where _____ be-yond the sea; Some-where wait-ing for me, _____ my lov-er
(He's there watching for me, _____ If I could

stands on gold-en sands _____ and watch-es the ships that go sail- ing.
fly like birds on high, _____ then straight to his arms I'd go

sail-ing. It's far _____ be-yond a star, it's near be-yond the moon, _____

I know _____ be-yond a doubt, my heart will lead me there soon... We'll

meet _____ be-yond the shore, we'll kiss just as be- fore, _____ Hap-py we'll

be be-yond the sea _____ and nev- er a- gain I'll go sail- ing.

Chords: F, C7, Bb, Dm, G7, C, A, E7, F, C7, Dm, C7, F, Bb, C7, Dm, C7, F

Some things to note:

1. For most autoharp chordbar layouts, there is only one way this song can possibly fit, and even then, it is with concessions. It is at this point that you determine whether the results are acceptable and a further arrangement worth pursuing.
2. A Fake Book provides "bare bones;" and you can add as much "meat" as you want! I hear *more* back-up chords than the Fake Book provides and choose to include them in my version.
3. Melody picking, as always, requires more chording than simply using back-up chords. The "extra chords" for those "extra notes" can always be found nearby. See the Note Locator chart.

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Beyond the Sea

^(Gm,Cm)
F7 (Bb) (F7) Eb F7 (Bb) Gm Cm (F7) Eb F7 (Bb) D7 Gm
Somewhere... beyond the sea, somewhere waiting for me,

(F7) Bb F7 (Eb) G7 Cm
My lover stands on golden sands

Cm (F7) Bb F7 (Gm) (C7) (F7)
And watches the ships that go sailing.

^(Gm,Cm)
F7 (Bb) (F7) Eb F7 (Bb) Gm Cm (F7) Eb F7 (Bb) D7 Gm
Somewhere... beyond the sea, he's there watching for me,

(F7) Bb F7 (Bb) (Eb) G7 Cm
If I could fly like birds on high,

Cm (F7) Bb F7 (Gm) (F7) (Bb)
Then straight to his arms I'd go sailing.

A7 (D) (A7) G A7 (D) (A7) G A7 (D)

It's far beyond a star, it's near beyond the moon,

^(Dm,Cm)
(C7) (F) (C7) Bb C7 (F) Dm Gm (C7) Bb C7 (F7)

I know... beyond a doubt, my heart will lead me there soon.

^(Em,Cm)
F7 (Bb) (F7) Eb F7 (Bb) Gm Cm (F7) Eb F7 (Bb) D7 Gm
We'll meet... beyond the shore, we'll kiss just as before,

(F7) Bb F7 (Bb) (Eb) ^(G7,Cm) (F7) Bb F7 (Gm) (F7) (Bb)
Happy we'll be beyond the sea... and never again I'll go sailing.

Just the Right Touch—

The Accompanying Autoharp

A Workshop with Karla Armstrong

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The autoharp makes the perfect “frame” for just about any “picture”! Whether accompanying voice or instrument, the autoharp can provide *just the right touch*!

Playing an accompaniment is different than simply playing a duet or participating in an ensemble. The phrase “*subordinate partnership*” best describes the accompaniment relationship, where the autoharp’s role is to enhance, supplement, support, and complete. A frame can, and should, be beautiful in its own right, but it must never *detract* from or *compete* with the picture itself.

A perfect fit between frame and picture doesn’t just happen, and neither does a good accompaniment. It involves addressing certain issues and making deliberate decisions.

Considerations in “framing a picture”:

What are my constraints? (Key choices, limits of the instrument and musician)

How much of a frame does the picture really need? (Intro, establishing a good rhythm back-up, reducing the “clutter,” keep breaks short, ending)

Where and how will it be displayed? (Suitability for occasion and venue)

What am I trying to “bring out” in the picture? (Unique strengths of the voice or instrument being accompanied)

How long will it take to select and build the frame? (Reaching a mutual understanding and the importance of practice)

Perhaps no frame is the best frame!

Practical issues:

Don’t let your ego get in the way! Remember, you are the supporting cast, not the star!

Back off on the volume! You are to complete, not compete!

Reach a clear understanding! Assume nothing!

Learn from others! Find a good example and copy it!

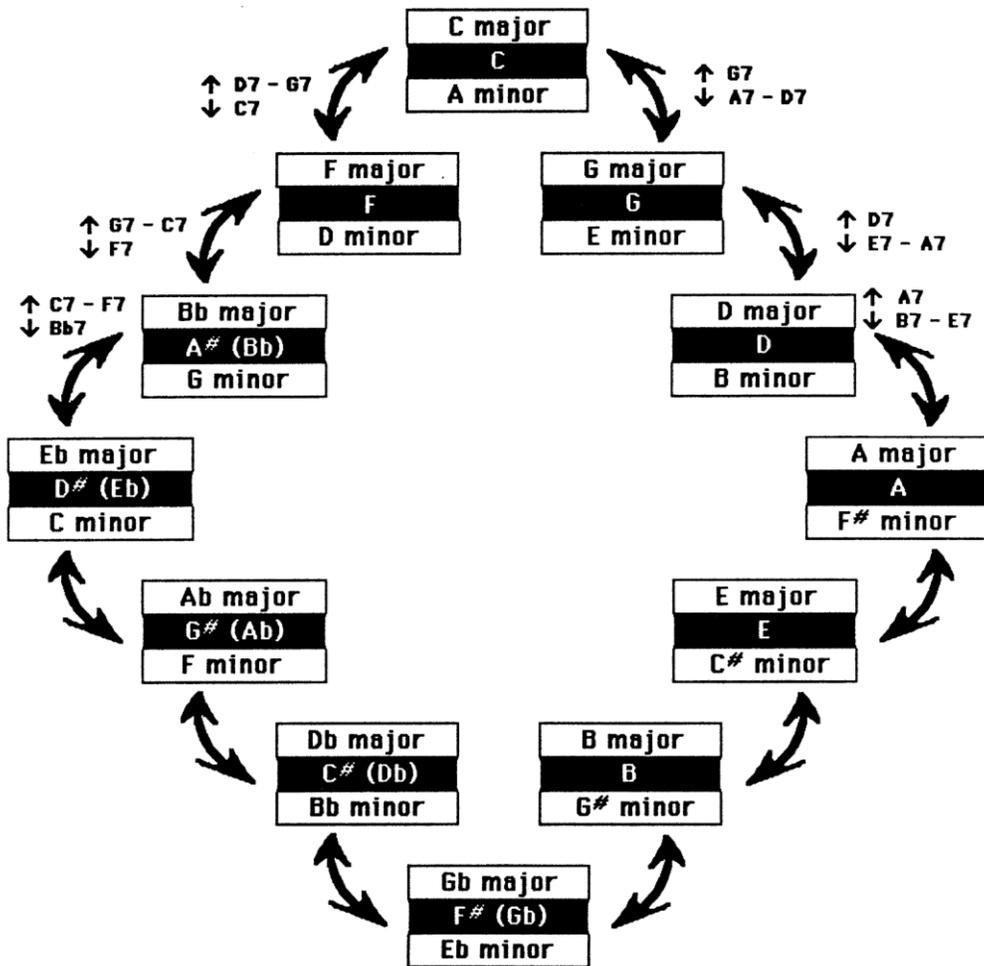
PAY ATTENTION – Listen! Watch! – so you can follow their lead!

Consider: The best accompaniment is *one you don’t even notice*.

Guidelines for Transposition:

The Circle of Fifths is a visual way to understand the relationship between keys and chords. The logical chord bar layout of an autoharp is a subset of the Circle of Fifths. Transposing from the written key of a song to the available keys of your instrument is a simple matter of counting to the left or to the right of the circle.

The Circle of Fifths (courtesy of Alan Mager)



\updownarrow Indicates transition chords to be used for going from one key to another.

Listening to Those Harp Strings Ring

Arranged by Karla Armstrong
Notated by Linda Huber

Autoharp

The musical score is written in 4/4 time and consists of three staves. The first staff begins with a treble clef and a key signature of one flat (B-flat). The melody is primarily composed of quarter and eighth notes. Chord symbols are placed above the staff: C, G7, C, F, and C. The lyrics are: "As I tra-vel round this land, with this cra-dled in my hand, Of-ten".

The second staff continues the melody with chord symbols: F, C, G7, C, G7, C, G7, and C. The lyrics are: "times I'm asked just how it came to be. That I chose to play the 'harp and to".

The third staff concludes the piece with chord symbols: F, C, F, C, G7, C, and G7. The lyrics are: "raise my voice to sing, All I say is that I love to hear those 'harp stri- ngs ring!".

Listening to Those Harp Strings Ring

1. As I travel 'round this land, with this cradled in my hand
Oftentimes I'm asked just how it came to be
That I chose to play the 'harp and raise my voice to sing;
All I say is that I love to hear those 'harp strings ring!

2. Only made of wood and steel, there's a magic that I feel
Every time some old familiar tune I play;
That my heart beats right along, keeping rhythm to the song;
Oh, the inner peace it brings me when those 'harp strings ring!

3. When my work on earth is done and a crown of life I've won,
With the angels I'll sing praises to the King!
I'll spend all eternity where there's love and harmony
For up there I'll still be listening to those 'harp strings ring!

Yes, forever I'll be listening to those 'harp strings ring!

Karla's arrangement:

Intro: Tag, then "4x4 flourish" x2

1st: solid strum, flourish between phrases, flourish between verses

2nd: same, pick break

3rd: same, flourish, tag last line, decelerate to end with flourish

The Lord's Prayer

lin Our Fa - ther which art in hea - ven hal - lo -

5 wed be thy Name Thy king - dom come

8 thy will be done on earth as it is

11 in hea - ven Give us this day our dai - ly bread

15 And for - give us our debts as we

17 for - give our deb - tors And lead us

19 not in - to temp - ta - tion but de - li - ver us from e -

21 - vil For thine is the king - dom and

23 the po - wer and the glo - ry for - e - ver A - men

The Lord's Prayer

(C) (G) (G7) (C) G F (F) (G) (C) (Am)

Our Father... Who art in heaven...

Am Dm Am (Dm) (G7) (C)

Hallowed be... Thy Name

(Am) (Em) (Am) (Em) (Am) (Dm) (Am) (E7) (Am) (F)

Thy kingdom come, Thy will be done on earth...

F (C) ^(Am, Em, C) (G) (G7) (C)

As it is... in heaven.

(F) (C) (F) (C) (Am) (F) (G7) (C)

→ **Give us this day our daily bread,**

(C) (Am) (B7) (Am) (B7)
And forgive us our debts [as we forgive our debtors;]

(C) (Dm) (D7) (G)

And lead us not into temptation but deliver us from evil

(G7) (C) (Em) (C) (Am) (Dm) (A7) (D7) (Am) (D7)

For Thine is the kingdom, and the power,

(A7) (D7) (F) (C) (G) (C) ^(Am, Em, C) (F) (G) (G7) (C)

And the glory forev...er... Amen.

Arranging Songs for Autoharp

A Workshop with Karla Armstrong

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What exactly is an arrangement?

Strictly speaking, just about *anything* you play on an autoharp is an “arrangement,” since very little has been composed specifically for the autoharp. However, “to arrange” generally means “setting things in order” or “a plan made in preparation for an undertaking.” For our purposes, let’s think of it as a thoughtful process of exploring possibilities and settling on the best way to express any given song. It is a musical journey in which you invite your listener along for the ride! Here are the...

Basic elements of an arrangement:

1. Introduction or “Intro”: This serves not only to invite the listener into the song, but also gives you, the player, a frame of reference in where to find your starting note. Pay attention to how songs begin! They often provide a “spark” of recognition or a “hint” of what’s to come. This can be done in a variety of ways, including a 7th or dim7th chord sweep, tag/turnaround, melody variation, or motif. Sometimes, no introduction is needed!

2. Establishment of melody: This is the basic, recognizable tune. The melody is only EVER a single note; anything else is harmony or a mistake! Strive to play a clear *single-note* melody; you can add more and get fancy in the next step.

3. Embellishment of melody: This is to arranging what spice is to cooking—it adds excitement and flavor, but a little goes a long way! Embellishment is achieved by *various forms of contrast* (sparse vs. full, soft vs. loud, slow vs. fast, familiar vs. unfamiliar, high vs. low) and *special effects* (syncopation, echo, key change, stops, open chording, and patting).

4. Ending or “Outro”: The story has been told, now it’s time to wrap it all up. This can be done in a variety of ways, including referring back to the intro (bringing your “story” full circle) or an element of the melody, deceleration, octave change, surprise, echo, tag, and open chord or drag to a single note.

Some things to consider about arranging...

- ...it is different than improvisation. It is *deliberate* and it takes *time*.
- ...it involves the *brain* and *ear* more than the fingers. Imagine and listen!
- ...it can be “over-done” instead of “well-done.”
- ...it is the difference between *playing* a song and *expressing* it.
- ...it is fueled by observation, experimentation, and shameless copying!

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“Whispering Hope”

The musical score for "Whispering Hope" is written in 3/4 time and consists of seven staves of music. The key signature is three flats (B-flat, E-flat, A-flat). The score begins with a treble clef and a 3/4 time signature. The first staff contains the first four measures, featuring a series of chords and a melodic line. The second staff continues the piece with measures 5 through 8. The third staff contains measures 9 through 12. The fourth staff contains measures 13 through 16. The fifth staff contains measures 17 through 20, with a fermata over the final measure. The sixth staff contains measures 21 through 24, with a fermata over the final measure. The seventh staff contains measures 25 through 28, with a fermata over the final measure. The score is written in a style suitable for autoharp, with many chords and a clear melodic line.

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"Whispering Hope"

(F) (Bb) C7 Bb (F) (C7) Bb C7 (F)

Soft as the voice of an angel, breathing a lesson unheard;

F (F7) C7 F7 (Bb)

Hope, with a gentle persuasion,

(F) (C7) Bb C7 (F)

Whispers her comforting word.

F (C7) G7 C7 (F) (Dm) (C) (G7) (C) (C7)

Wait, till the darkness is over; wait, till the tempest is done;

(F) (Bb) C7 Bb (F) (C7) (F)

Hope for the sunshine tomorrow, after the shower is gone.

(C7) Bb C7 (F) C7 F (C7) Bb C7 (F) (F)

Chorus: *Whis...pering hope, oh how wel...come thy voice!*

(Bb) C7 Bb (F) (C7) Bb C7 (F)

Mak...ing my heart... in its sor...row rejoice.

Karla's arrangement:

Intro - C7 chord sweep.

1st: Lines 1, 2, 4 - delicate plucked notes at end of phrase

2nd: Key change to G via D7, p/p melody

Ending - tag last line, decelerate melody at middle of phrase,
end on IV chord (C), up and down arpeggio
resolve to I chord (G) to end.

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What A Wonderful World

Slowly

I see trees of green,
red ros-es too, I see them bloom for me and you, and I
think to my-self WHAT A WON-DER-FUL WORLD. I see
skies of blue and clouds of white, the bright bles-sed day, the
dark sac-red night, and I think to my-self WHAT A WON-DER-FUL
WORLD. The col-ors of the rain-bow, so
pret-ty in the sky are al- so on the fac-es of peo-ple go-in' by, I see
friends shak-in' hands, say-in', "How do you do!" They're real-ly say-in'
"I love you," I hear ba- bies cry, I watch them grow
They'll learn much more than I'll ev-er know and I think to my-self
WHAT A WON-DER-FUL WORLD. Yes, I
think to my-self WHAT A WON-DER-FUL WORLD.

Arranging Songs for Autoharp

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"What a Wonderful World"

(G7) (C) (Em) (F) (C) (G7) (C) (E7) (Am)
I see trees of green, red roses too; I see them bloom for me and you;
(F) (C7) (G7) F G7 (C) Am Dm G7
And I think to myself... what a wonderful world.

(I see skies of blue and clouds of white,
The bright blessed day, the dark sacred night;

(C) F C C7
And I think to myself... what a wonderful world.

C7 (Dm) (G7) (C) G7 C
The colors of the rainbow, so pretty in the sky,

C (Dm) (G7) (C) G7 C
Are also on the faces of people going by.

(Am) (Em) (Am) (Em)
I see friends shaking hands, saying, "How do you do?"

(Am) (C#G7) (Dm) C (G7)
They're really saying, "I love you."

(I hear babies cry, I watch them grow;
They'll learn much more than I'll ever know;

(C) E7 Am
And I think to myself... what a wonderful world.
(F) G7 F (G7) F G7 (C) F C,
Yes, I think to myself... what a wonderful world! G7 C

Precision Playing

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What is “precision playing”?

You’ve heard of “hand/eye” coordination? Precision playing refers to “hand/EAR” coordination, the ability to properly coordinate the movements of the hands with what the ear hears and the mind registers. This is more than just “playing by ear,” although it certainly includes that. The associations between the ear, the brain, and the muscles of the hands and fingers are amazingly complex; never underestimate your ability to develop them! Although these skills are intuitive for many people, they can also be developed, exercised, and reinforced by virtually anyone.

What does “precision playing” have to do with the autoharp?

EVERYTHING! No one deliberately sets out to produce muddy playing with an indistinct melody; however, many settle for that who aren’t intentional about striving for precision playing! It doesn’t just happen; it comes with practice! As with most musical instruments, both hands are involved, but each has a very different job to do. Here is how it breaks down for the autoharp:

Right-hand accuracy (clean picking) is developed by consciously paying attention to where notes are located relative to their chord and to surrounding notes. The melody note has a physical location, at a physical distance from surrounding notes. You either hit it or you don’t! And if you don’t hit it, it is because you misjudged the location, either overshooting or undershooting. But the good news is that you CAN hit it accurately, with practice. Developing this skill is essential because the melody note is ALWAYS just a single note; anything else is harmony or a mistake! Isolating that single melody note is the key to right-hand accuracy.

Left-hand accuracy (clean chording) is developed by consciously choosing and playing the best chord for the needed note. This will be dictated by the note array and chord layout on your instrument, but every note you need “lives” in at least one chord, and here is where the autoharp does most of the work for you! You aren’t isolating one note out of 37 possibilities; with the right chord choice, you have narrowed it to 3 or 4 possibilities! For many people, the left hand is not the dominant hand and likes to be “unemployed;” but for precision playing, we must “put it to work”! Making the necessary chord changes to achieve a clean melody is the key to left-hand accuracy.

We’ll further consider the job each hand has in precision playing as we target and exercise them by exploring some familiar songs. These will serve to help us isolate and focus on each hand.

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Right-Hand Precision Playing

Some things to consider...

1. Picks or no picks? Metal or plastic?
2. Technique; Hand and wrist position; pain avoidance.
3. "Linear" relationship of strings, visualizing distance.
4. Learning from your mistakes instead of repeating them.
5. Striving for single-note accuracy; willing to PRACTICE!

Exercise #1:

Taps

Reveille

(Another bugle call that can give your left hand a break, thereby isolating the techniques used by the right hand, is First Call (think horse races)).

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Exercise #2:

Jesus Loves Me (G)



(G) D7 (G7) (C) (G)

Jesus loves me, this I know; for the Bible tells me so.

G D7 (G7) (C) (G) (D7) (G)

Little ones to Him belong, they are weak, but He is strong.

G (C) (G) (D) (D7)

Yes, Jesus loves me! Yes, Jesus loves me!

(G) (C) (G) (D7) (G)

Yes, Jesus loves me, the Bible tells me so.

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Left-Hand Precision Playing

Some things to consider...

1. Developing dexterity
2. Just how accurate do you want or need to be?
3. Are you willing to “leave the neighborhood”?
4. Open chording vs. closed chording
5. Chord bar action
6. Chord bar arrangement; the one I use can be found in the chart below.
7. Where exactly is that note? The next chart may be useful.

Treble

Suggested Chromatic Chord-Bar Arrangement							
Top Row	Co7	Cm	Gm	Dm	Am	Em	B7
Mid Row	C#o7	Eb	Bb	F	C	G	D
Bot Row	Do7	F7	C7	G7	D7	A7	E7

Bass

<h3>Note Locator</h3> <p>(Courtesy of Alan Mager)</p>

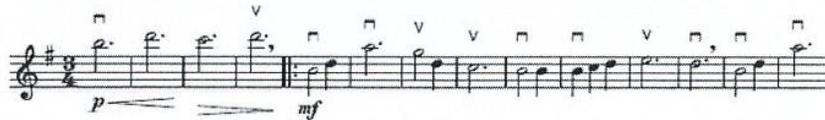
Note	Chords Containing the Note
C	C, C7, Cm, D7, F, F7, Fm, Am, Ab, Ab7, C°7
C#/Db	C#m, A, A7, Eb7, F#m, C#°7
D	D, D7, Dm, E7, G, G7, Gm, Bm, Bb, Bb7, D°7
D#/Eb	Eb, Eb7, Cm, F7, B, B7, Ab, Ab7, C°7
E	E, E7, Em, C, C7, A, A7, Am, C#m, C#°7
F	F, F7, Fm, Dm, G7, Bb, Bb7, D°7
F#/Gb	F#m, D, D7, B, B7, Bm, Ab7, C°7
G	G, G7, Gm, C, C7, Cm, Em, A7, Eb, Eb7, C#°7
G#/Ab	Ab, Ab7, E, E7, Em, C#m, Bb7, D°7
A	A, A7, Am, D, D7, Dm, F, F7, B7, F#m, C°7
A#/Bb	Bb, Bb7, C7, Gm, Eb, Eb7, C#°7
B	B, B7, Bm, E, E7, Em, G, G7, D°7

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Exercise #1:

Edelweiss



C G7 C F C G7 C F G7

Edelweiss, Edelweiss, every morning you greet me!

C G7 C F C G7 F G7 C

Small and white, clean and bright, you look happy to meet me.

G G7 F G7 C

Blossom of snow, may you bloom and grow,

F D7 G7

Bloom and grow forever!

C G7 C F C G7 F G7 C

Edelweiss, Edelweiss, bless my homeland forever!

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Exercise #2:

Ode to Joy

Allegro Maestoso

6

11

14

G D7 G D7 G D7 G D7 G D7

Joyful, joyful we adore Thee, God of glory, Lord of love!

G D7 G D7 G D7 G D7 G D7 G

Hearts unfold like flowers before Thee opening to the sun above.

D7 G D7 G D7 G D7 G D7 G D7 G D7

Melt the clouds of sin and sadness, drive the dark of doubt away.

G D7 G D7 G D7 G D7 G D7 G

Giver of immortal gladness, fill us with the light of day!

Join the Jam!



Sunday Gospel Sing

hosted by Karla

Amazing Grace

© ©7 G7 F ©

1. Amazing grace, how sweet the sound,

c

G G7

That saved a wretch like me!

© ©7 F ©

I once was lost, but now I'm found,

G7 © F C

Was blind, but now I see.

2. 'Twas grace that taught my heart to fear,
And grace my fears relieved;
How precious did that grace appear
The hour I first believed!

3. Through many dangers, toils, and snares
I have already come;
'Tis grace hath brought me safe thus far,
And grace will lead me home.

4. When we've been there ten thousand years,
Bright shining as the sun,
We've no less days to sing God's praise
Than when we first begun.

Farther Along

(C) G7 C (C7) G7 (F) G7 (C)

1. Tempted and tried, we're oft made to wonder

C F C (D7) (G7)

Why it should be thus all the day long;

(C) G7 (C7) G7 (F) G7 (C)

While there are others living about us,

C F C (G7) C G7 (C) FC

Never molested, though in the wrong.

(C) F C (C7) (G7) F G7 (C)

Chorus: Farther along we'll know more about it,

C F C (D7) (G7)

Farther along we'll understand why;

(C) G7 C (C7) G7 (F) G7 (C)

Cheer up, my brother, live in the sunshine;

C F C (G7) C G7 (C)

We'll understand it all by and by.

2. Faithful till death, said our loving Master;

A few more days to labor and wait;

Toils of the road will then seem as nothing,

When we sweep through the beautiful gate.

3. When we see Jesus coming in glory,

When He comes from His home in the sky;

Then we shall meet Him in that bright mansion,

We'll understand it all by and by!

He Touched Me

(D7)

(G)

1. Shackled by a heavy burden,

(D7)

(G)

G7

'Neath a load of guilt and shame;

(C)

(G)

Then the Hand of Jesus touched me,

(D7)

(G)

And now I am no longer the same.

(G) (D7)

(G)

G7

→ ***Chorus: He touched me! O, He touched me!***

G7 (C)

(G)

C

G

(A7)

D7

And O, the joy that floods my soul!

(G)

(D7)

(G7)

(C)

Something happened, and now I know,

C (G)

CG

(A7)

(D7)

(G)

He touched me and made me whole.

2. Since I met this blessed Savior,
 Since He cleansed and made me whole;
 I will never cease to praise Him,
 I'll shout it while eternity rolls.

How Great Thou Art

(F)
(F7)
(Bb)
 1. O Lord my God, when I in awesome wonder
(F)
(C)
(C7)
(F)
 Consider all the worlds Thy hands have made...

(F7)
(Bb)
 I see the stars, I hear the rolling thunder,
(F)
(C)
(C7)
(F)
 Thy power throughout the universe displayed;

(F7)
C7
(Bb)
C7
Bb
(F)
C
F
Chorus: Then sings my soul, my Savior God, to Thee:

F
C7
(Gm)
(C7)
Bb
C7
(F)
How great Thou art! How great Thou art!

F
(F7)
C7
(Bb)
C7
Bb
(F)
C
F
 TAG — *Then sings my soul, my Savior God, to Thee:*
F
C7
F
(Gm)
(C7)
F
C7
(F)
How great Thou art! How great Thou art!

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

3. When Christ shall come with shout of acclamation
 And take me home, what joy shall fill my heart!
 Then I shall bow in humble adoration,
 And there proclaim, "My God, how great Thou art!"

I'll Fly Away

ⓓ

A7 D A7 ⓓ7

1. Some bright morning when this life is o'er,

ⓐ

ⓓ

I'll fly away;

ⓓ

A7 D ⓐ D

ⓐ7

ⓓ

ⓐ D

To a home on God's celestial shore, I'll fly away!

ⓓ

A7 ⓓ7

A7 D7

Chorus: I'll fly away, oh glory!

ⓐ

ⓓ

ⓐ

ⓓ

I'll fly away (in the morning)!

ⓓ

ⓐ ⓓ

A7 D A7 D ⓐ D

ⓐ7

ⓓ

When I die, hallelujah by and by, I'll fly away!

2. When the shadows of this life have gone, I'll fly away;
Like a bird from these prison walls I'll fly; I'll fly away!

3. Just a few more weary days and then I'll fly away;
To a land where joys will never end, I'll fly away!

In the Garden

(F) C7 F C7 (F7)

1. I come to the garden alone,

C7 F7 (Bb) C7 Bb (F)

While the dew is still on the roses,

C7 F (C) (C7) Bb C7 (F) C7 (Dm)

And the Voice I hear falling on my ear

Dm (G7) F G7 (C7) G7 C7

The Son of God discloses.

F C7 (F) C7 Bb (C7)

Chorus: And He walks with me, and He talks with me,

C7 F C7 (F)

And He tells me I am His own;

F C7 F (A7) (Dm) (Bb)

And the joy we share as we tarry there,

(F) (C7) (F)

None other has ever known.

2. He speaks, and the sound of His voice

Is so sweet the birds hush their singing,

And the melody that He gave to me

Within my heart is ringing.

3. I'd stay in the garden with Him,

Though the night around me be falling,

But He bids me go; through the voice of woe

His voice to me is calling.

Just a Closer Walk

(F)

(C7)

1. I am weak, but Thou art strong;

(F)

Jesus, keep me from all wrong;

(F7)

(Bb)

I'll be satisfied as long

(F)

(C7)

Bb

C7

(F)

Bb F

TAG → As I walk let me walk close to Thee

(F)

(C7)

Chorus: Just a closer walk with Thee;

(F)

Grant it, Jesus, is my plea,

(F7)

(Bb)

(F)

(C7)

(F)

Daily walking close to Thee; let it be, dear Lord, let it be.

2. Through this world of toils and snares,

If I falter, Lord, who cares?

Who with me my burden shares?

None but Thee, dear Lord, none but Thee.

3. When my feeble life is o'er,

Time for me will be no more;

On that bright eternal shore,

Let me walk, dear Lord, close to Thee!

Old Rugged Cross

(G) D7 G (E7) (C) C#7 Am

1. On a hill far away stood an old rugged cross,

(D7) C D7 (G)

The emblem of suffering and shame;

G D7 G (E7) (C) C#7 Am

And I love that old cross where the Dearest and Best

(D7) C D7 G D7 (G) C G

For a world of lost sinners was slain!

D7 G (D7) C D7 (G) C G

Chorus: So I'll cherish the old rugged cross,

G D7 (C) D7 C (G) D G

Till my trophies at last I lay down;

G (E7) D7 G7 (C)

I will cling to the old rugged cross,

C (G) D7 G (D7) (G)

And exchange it some day for a crown!

2. In that old rugged cross, stained with blood so divine,

A wondrous beauty I see,

For 'twas on that old cross Jesus suffered and died,

To pardon and sanctify me.

3. To that old rugged cross I will ever be true,

Its shame and reproach gladly bear;

Then He'll call me some day to my home far away,

Where His glory forever I'll share!

On the Wings of a Dove

(G)
F G
(G7)
D7 G7
(F)
 1. When troubles surround us, when evils come,
└─(D7)
C D7
└─(G)
 The body grows weak, the spirit grows numb;
G
F
└─(G7)
D7 G7
(C)
 When these things beset us, God doesn't forget us;
C
D7 C
(G)
(D7)
G D7
(G)
C G
 He sends us His love... on the wings of a dove.

(G)
D7 G
(G7)
Chorus: On the wings of a snow-white dove
G7 D7
G7
(C)
God sends His pure sweet love,
D7
(G)
(D7)
G D7
(G)
C G
A sign from above, on the wings of a dove.

2. When Noah had drifted on the flood many days,
 He searched for land in various ways;
 Troubles, he had some; but he wasn't forgotten;
 God sent him His love on the wings of a dove.

3. When Jesus went down to the river that day
 Well, He was baptized in the usual way;
 And when it was done, God blessed His son;
 He sent him His love on the wings of a dove.

One Day at a Time

(G) D7 G D7 G (D7)

1. I'm only human, I'm just one person;

D7 C D7 C D7 C D7 (G)

Help me believe in all I can be and all that I am;

G D7 G (G7) F G7 (C)

Show me the stairway that I have to climb;

C D7 C (G) D7 G (D7) G D7 G D7 (G) C G

Lord, for my sake, teach me to take one day at a time.

(G7) F G7 (C)

Chorus: One day at a time, sweet Jesus,

C D7 C (G) D G

That's all I'm asking of you;

G C G (D7) C D7 C D7 (G) (G7)

Just give me the strength to do every day what I have to do.

G7 F G7 (C)

Yesterday's gone, sweet Jesus,

C D7 C (G) D G

And tomorrow may never be mine;

G C G (D7) C D7 G D7 G D7 (G) C G

Lord, help me today, show me the way, one day at a time.

2. Do you remember when You walked among men?

Well Jesus, You know if You're looking below,

It's worse now than then.

Pushing and shoving, crowding my mind;

Lord, for my sake teach me to take one day at a time.

Sweet By and By

(C)
(F)
(C)
 1. There's a land that is fairer than day,
(G)
(G7)
 And by faith we can see it afar;

(C)
(F)
(C)
 For the Father waits over the way
(G7)
(C)
FC
 To prepare us a dwelling place there.

(C)
G7
C
(G)
 → ***Chorus: In the sweet by and by,***
G
C
(G7)
C
G7
(C)
We shall meet on that beautiful shore;
C
G7
(C7)
G7
(F)
In the sweet by and by,
F
(C)
(G7)
FG7
(C)
FC
We shall meet on that beautiful shore.

2. We shall sing on that beautiful shore
 The melodious songs of the blessed;
 And our spirits shall sorrow no more,
 Not a sigh for the blessing of rest.

3. To our bountiful Father above,
 We will offer our tribute of praise
 For the glorious gift of His love
 And the blessings that hallow our days.

What a Friend

(C) F (C7)
(F) (C)
(G) (G7)

1. What a friend we have in Jesus, all our sins and griefs to bear!

(C) F (C7)
(F) (C)
(G7) C (G7) (C)
FC

What a privilege to carry everything to God in prayer!

(G)
(G7) C (G7)
(C) (C7) (F)
(C)
(G7) C (G) (G7)

Oh, what peace we often forfeit, oh, what needless pain we bear,

(C) F (C7)
(F) (C)
(G7) C (G7) (C)
FC

All because we do not carry everything to God in prayer!

2. Have we trials and temptations? Is there trouble anywhere?
 We should never be discouraged—take it to the Lord in prayer.
 Can we find a Friend so faithful, who will all our sorrows share?
 Jesus knows our every weakness; take it to the Lord in prayer.

3. Are we weak and heavy-laden, cumbered with a load of care?
 Precious Savior, still our refuge—take it to the Lord in prayer.

Do thy friends despise, forsake thee?

Take it to the Lord in prayer!

In His arms He'll take and shield thee,

Thou wilt find a solace there.

MLAG 2022 “French Songs for Autoharp” Workshop

Lynda Joy Cohen

“French Songs for Autoharp” (all levels; keys of F & C): We will learn to sing and play a few French and French-Canadian folk songs that are accessible to all levels of playing. Venez vous divertir en musique avec nous! (Come have some musical fun!)

English Translation

An orange balances on an orange tree.
A girl under the branches sings to the gentle wind.

Go towards my love, pretty song, pretty ballad.
Hasten the day when he will come to give me his name.

If he approaches this tree. If he would like to kiss me.
I will give him a star that will light up the entire sky.
(Refrain)

If he gives me all the love that one can possibly give.
He would exchange an orange for an orange tree.

English Translation

At the clear spring
As I was strolling by
I found the water so beautiful
That I went in to bathe.

I have loved you for such a long time.
I will never forget you.

Under an oak tree
I dried myself
On the highest branch
A nightingale was singing. (Refrain)

Sing, nightingale, sing
You with the joyful heart.
Your heart is filled with laughter.
Mine is filled with tears. (Refrain)

I have lost my true love
Without having deserved it
Over a bouquet of roses
That I refused to give her. (Refrain)

I wish that the rose
Was still on the rosebush
And that I and my beloved
Were still in love. (Refrain)

Ah, Si Mon Moine

F C F
Ah! Si mon moine voulait danser
F C F
Ah! Si mon moine voulait danser
F C F
Un capuchin je lui donnerais
F C F
Un capuchin je lui donnerais

F Bb F
Danse, mon moine, danse
F B C
Tu n'entends pas la danse
F C Dm
Tu n'entends pas mon moulin lon, la
F C F
Tu n'entends pas mon moulin marcher

Ah! Si mon moine voulait danser
Ah! Si mon moine voulait danser
Un ceinturon je lui donnerais
Un ceinturon je lui donnerais. (refrain)

Ah! Si mon moine voulait danser
Ah! Si mon moine voulait danser
Un chapelet je lui donnerais
Un chapelet je lui donnerais. (refrain)

Ah! Si mon moine voulait danser
Ah! Si mon moine voulait danser
Un froc de bur je lui donnerais
Un froc de bur je lui donnerais. (refrain)

S'il n'avait fait voeu de pauvreté
S'il n'avait fait voeu de pauvreté
Bien d'autres choses je lui donnerais
Bien d'autres choses je lui donnerais. (refrain)

English Translation

Oh, if my monk would only dance.
Oh, if my monk would only dance.
A hood I would give him.
A hood I would give him.

Dance, my monk dance.
You do not hear the dance.
You do not hear my mill.
You do not hear my mill working.

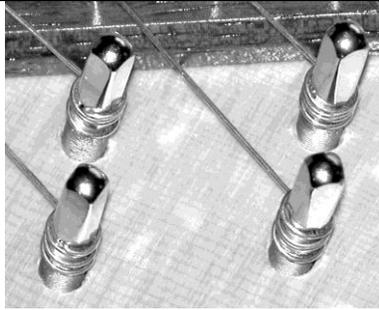
Oh, if my monk would only dance.
Oh, if my monk would only dance.
A belt I would give him.
A belt I would give him. (refrain)

Oh, if my monk would only dance.
Oh, if my monk would only dance.
A rosary I would give him.
A rosary I would give him. (refrain)

Oh, if my monk would only dance.
Oh, if my monk would only dance.
A woolen frock I would give him.
A woolen frock I would give him. (refrain)

If he had not taken vows of poverty.
If he had not taken vows of poverty.
Many more things I would give him.
Many more things I would give him. (refrain)

String Changing Tips



- Remove chord bars. Don't lose the springs! A refrigerator magnet in a tin can helps keep them.
- Loosen all strings one half turn, go back and loosen all again three full turns, while keeping enough tension on the string to unwind it as you back off the pin. Depending on how the 'harp was strung initially, the strings may simply pull out of the pins. It is best to have a grip on the string, with pliers, close to the pin so the string will not fly.
- If the strings do not pull out at this point, I prefer to CAREFULLY cut all strings near tuning pins. Then CAREFULLY pull strings out of pins. Use pliers and grab the strings close to the pins. Don't be shy about wearing eye protection! The strings can bounce back, or break with small pieces flying.
- Check the tuning pins for height. Adjust them to all be approximately 15/16" high. If they are too high you may experience loose pins that are hard to tune. If they are too low, they will sink too far into the 'harp body. Ideally, strings on an A model 'harp angle down at about 15 degrees, while B model strings should be relatively level from the bridge pin to the tuning pin.
- Clean up your 'harp while you have the chance! A little mild wood cleaner and polish is a good idea, or you can wax it with a good car wax if the finish is particularly dull or worn. Clean around the tuning pins with a soft bristle paint brush.
- Model "B" strings should anchor firmly in their slots. You can use a wood shim or equivalent to hold it in place at the anchor until you have tightened it in place. Model "A" strings anchor directly over the anchor pins. You can hold them in place with a spring clip. Spring loaded clothes pins may not be strong enough. Holding the string on the anchor will be made easier by keeping some tension on the string as you wind it on the tuning pin.



Tools for changing strings:

- Needle nose pliers
- Side cutters (wire cutters)
- Tuning wrench
- Fine tuning wrench
- Electronic tuner

- **Fine tuners** vary. The common O.S. style must be removed to thread the string through it, and then replaced. Try to seat the ball end into the fine tuner cam as well as possible. The finer strings will seat easily. For the larger diameter core wires, bend the tail of the string toward the ball end. For the largest (#14 through #17) the tail may be cut off if needed. Don't cut the others.

- Insert the bolt and screw it down until it bottoms out, then back it off three full turns. If it is not fully seated, it will seat itself as you tune.

For d'Aigle fine tuners just remove the set screws, remove the old strings and drop the new into the slots. The tail should face up in the slot, and may need to be cut shorter if it sticks up above the fine tuner.

For other fine tuners simply take them apart as needed, and reassemble the same way they came apart. For specific questions about these, ask the builder.



- You can use a nipper gauge tube to measure the proper string length (a drinking straw cut to about 2 3/8" in length will do). Pull the string past the tuning pin to measure.

- Cut the string to length, but don't thread it through the tuning pin. With needle nose

- pliers, grab the string at about into a J shape. Insert string end tension on string as you turn the method is easiest for most folks,
- Tighten each string, winding them body. Tighten just until it will ring a finished).



3/16" from the end, then bend the string into the tuning pin hole and put a little pin to wind the string around it. This and the string ends disappear altogether. to spiral from the hole toward the 'harp tone (much lower in pitch than when

- Go to next string and repeat until all strings are installed.
- Now tune all F strings, then all G strings etc. (recommended for older, less sturdy bodies) or simply tune all strings in succession. When finished, tune again a little sharp.
- Press the strings down at the bridges to make them all flat. Strings tend to bend upward at the bridge. You can use a straight edge sliding across the strings to see if they are at the same height. With Oscar Schmidt fine tuners you may need to make adjustments to make sure the strings are flat with each other.
- Strum the strings hard a few times. Make an awful sound! Then tune again.
- Reinstall chord bars.
- When should you change the strings? It varies widely with each person. Playing style, frequency of play, body oils etc. are different from person to person.
- In general, you will begin to notice the wound strings losing their tone and brightness. Most players find string changing time to come around once every one to three years. Some will need it sooner, other weekend players will get by much longer. If you are beginning to wonder if it is time, chances are you will benefit from a change of strings.



Picture shows "A" model strings, those with loop ends, and "B" model strings with ball ends.

Most luthier-built 'harps use B style strings, though they have bridges like an A model.

Felt Changing Tips

- Remove the chord bar covers and place the chords in order on the table or work bench.
- It may be a good idea to mark the bars (not the old felt) at the locations of the strings that are open on each bar. Do this with a dry-erase or similar non-permanent marker.
- Remove all felt and adhesive residue from bars. They don't have to be perfect, but should be flat with no lumps. After pulling off the felt with my hands, or cutting it with a utility knife, I scrape the bars (with a scraping rather than cutting motion) with the blade held flat on the bars. Some folks use a little lighter fluid or similar solvent to remove the adhesive. I don't recommend it. But if you do use a solvent, be careful, and steer away from using an oily solvent such as WD40. You will want a clean surface for the new felts to adhere to.
- For 12 or 15 bar Oscar Schmidt and similar 'harps, apply new felt strips allowing the felt to hang over the end of the bars just slightly. This helps keep the bars from making noise against the bar covers. Trim the excess length, and test for proper fit.
- For 21 bar Oscar Schmidt and similar 'harps, apply the felts to the bars centered on the bar, leaving approximately 5/16" of bare bar at each end. This dimension varies, so check the old felts before removing, and test the new for proper fit.
- All other 'harps, follow the maker's recommendations or simply copy the existing felt pattern.
- This next step should be observed even if you have marked the old felt placement already. Rechecking will prevent mistakes. Place each bar, one at a time, in the same slot where it will be placed. With a fine marker, mark the felt precisely at the locations of the strings that will be open and ringing with that chord.
- At the location of the mark, cut the felt at an angle, starting at about 1/16" on each side of the marks, ending the cut just before hitting the bar with your knife. This forms a "V" notch for the string to ring. The V also gives the felt added strength.
- **TIP:** Use a sharp utility knife and push the blade straight down (don't slice) through the felt. If the blade does not push through easily, it's time to change the blade.
- The cut felt will look something like this:



- Try each chord bar as you go. Adjustments can be made, pieces of felt can be removed carefully and reinstalled if you make small mistakes.
- A tiny drop of rubber cement, wood glue or contact cement can be used to reattach a wayward felt piece.
- When should you change the felts? Old (especially softer) felts can become very ragged or loose and begin to interfere with strings. More commonly, they will become grooved, requiring too much pressure to achieve even dampening. The strings should dampen with a comfortable light touch. If not, you could benefit from a felt change.
- **TIP:** When autoharp strings are dampened at particular spots (nodes), the string will ring when they shouldn't. Don't confuse these harmonics with improper dampening. If the ring remains no matter how hard the bar is pushed, it is probably a harmonic.
- New felts will be much easier to play! Time to have some fun.

Common Chords Used for the Autoharp									
Chord Name	Open Strings				Chord Name	Open Strings			
Ab Maj	G#	C	D#		D Maj	D	F#	A	
A Maj	A	C#	E		D7	D	F#	A	C
A7	A	C#	E	G	D min	D	F	A	
A min	A	C	E		Eb Maj	D#	G	A#	
Bb Maj	A#	D	F		E Maj	E	G#	B	
Bb7	A#	D	F	G#	E7	E	G#	B	D
B Maj	B	D#	F#		E min	E	G	B	
B7	B	D#	F#	A	F Maj	F	A	C	
B min	B	D	F#		F7	F	A	C	D#
C Maj	C	E	G		F# min	F#	A	C#	
C7	C	E	G	A#	G Maj	G	B	D	
C min	C	D#	G		G7	G	B	D	F
C, D#, F# or Adim7			C, D#, F#, A		G min	G	A#	D	
C#, E, G or A#dim7			C#, E, G, A#		D, F, G# or Bdim7			D, F, G#, B	

The common Do Re Mi Fa So La Ti Do scale is often presented numerically, using roman numerals: I II III IV V VI VII.

Common major chords for the autoharp are made up of the I, III, V of the scale which begins with the root, or chord name. Thus the chord C is made up of C, E, G (I, III, V).

Minor chords are I, flatted III, and V. Seventh chords (more accurately called dominant sevenths) are made up of I, III, V and flatted VII.

In general, a chord should not start in the bass with the third. For instance, the Am chord will leave the first C (the third) dampened, starting the chord instead with the lowest E.

Some Nice Chord Variations (Sometimes Called Color Chords)

Chords shown work well with diatonic and chromatic autoharps

- M7 (Major Seven): With any major chord above, add the VII (Ti). Example- CM7= C E G B
- m7 (Minor Seven): With any minor chord above, add the flat VII (Ti).

Example- Am7= A C E G

- M6 (Major Six): With any major chord above, at the VI (La). Example- C6= C E G A

NOTE: The C6 uses the same notes as the Am7. This relationship can be found with every major chord and it relative minor.

- SUS4 (suspended fourth): With any major chord above, delete the III (Mi), and add the IV (Fa).

Example- Csus4= C F G

- Add9 (Add nine): With any major chord above, add the first note above the root. This note is designated as a IX on the piano keyboard, but for the autoharp it may be thought of as a II (Re) as well, because they are the same note, and the octave in which it is played is not as important. Example- Cadd9 (Cadd2) C E G D (C D E G).

Many other chord combinations are available. These are the most common used for Autoharp.

The Banshee

trad.

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

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

Am // Em / Bm Em Am Bm Em / Am Em / Bm Em / / / / Bm / Em // Am Em / Bm

Am / / Em / Bm Em Am Bm Em / Am Em / Bm C / / G / D G D G D G C / D

|: G | G | C/G | C/D | G | G | C/G | C/D :|
 |: Am | Em | Em | Em | Am | Em | C/G | C/D :|

arranged by Steve Akerman and Mimi Geibel

Coleman's March

Traditional

The musical score for Coleman's March is written in D major (two sharps) and 2/4 time. It consists of four staves of music. Each staff has a treble clef and a key signature of two sharps. The music is in a 4-measure phrase structure. The chords are indicated above and below the notes. The first staff has chords D, G, D, A. The second staff has chords D, A, G, D, A, (A7), 1 D, 2 D. The third staff has chords D, A, G, D, D, A. The fourth staff has chords G, D, A, (A7), 1 D, 2 D.

a) |:D-|G -|D -|A -|DA|GD|A -|D -:|

b) |D -|A -|G -|D -|DA|GD|A -|D-:|

Arranged by Steve Akerman and Mimi Geibel

Far Away

Peter Jung

Bm F#m Bm / / / F#m / / / Bm / / A / D A
 G / / / F#m / / Bm Em Bm Em Bm A Bm A Bm / F#m G D A
 D / / / A / / D A D / / / Em D Em
 Bm / / A / / G / / F#m / / Bm / F#m Bm D A Bm

1. 2.
 |: Bm | F#m | Bm | A | G | F#m | Bm/A | Bm :| G |

|: D | A | D | Em | Bm/A | G/F#m | Bm/F#m | Bm :|

Farewell to Whiskey

Neil Gow

A

G C G - - D G G Am - - G G - - D G G Bm - - -

CDC - Bm - Am G Am G Am G G - - D G D G - -

B

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

CDC - Bm - Am G Am G Am G G - - D G D G - -

Arranged by Steve Akerman & Mimi Geibel

www.waterboundmusic.com

www.goodnaturedautoharp.com

Fishar's Hornpipe

arr. Steve Akerman

Trad.

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

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

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

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

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

arrangement © 2022 Steve Akerman

a) |: D G | D G | D Em | D A |
| D G | D G | D A | D :|

b) |: A | D | A | E A |
| G | D | A G D A | D :|

Johsefins Dopvals

Roger Tallroth

F / C F / Bb F C F / Bb / / / C Bb C F / C F / Bb
 11 F C F / Bb / / / F C F C C F Bb F / / / C Bb
 22 F Bb / F Bb F C F Bb F C F Bb F / / / C Bb F Bb / F
 32 Bb F C F Bb F C F Bb Dm C Dm Am Bb / / F Bb F / /
 40 C Bb C Bb F Bb Bb F
 last time D.S. al Fine Fine

Sample arrangement:

Vamp on F, three measures;

then start with last two quarter-notes in measure 34 and play through to second ending.

Play AA BB AA BB;

on last B, take another first ending and go back to the Sign, measure 35;

play through to second ending, adding a last F chord after second ending.

Johsefins Dopvals

Roger Tallroth

G / D G / C G D G / C / / / / / D C D G / D G / C
 G D G / C / / / G D G D D D G C G / / / D C
 G C / G C G D G C G D G C G / / / D C G C / G
 C G D G C G D G C Em D Em Bm C / C G C G / /
 D C D C G C C G

last time D.S. al Fine Fine

Sample arrangement:

Vamp on G, three measures;

then start with last two quarter-notes in measure 34 and play through to second ending.

Play AA BB AA BB;

on last B, take another first ending and go back to the Sign, measure 35;

play through to second ending, adding a last G chord after second ending.

Lover's Waltz

-Molly Mason & Jay Ungar

a) |D-|G-|D-|--|D-|G-|e-|A-|
|e-|G-|D-|D-|G-|e-|A-|A-||

b) |D-|e7-|D-|G-|D-|b-|e-|A-|
|G-|A-|b-|--|G-|A-|D-|--||

Arranged by Steve Akerman and Mimi Geibel

Macpherson's Lament

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

a) |:D -|A -|D -|G -|D -|A -|DG|A -:|

b) |:Db|eA|D -|G -|Db|eA|DG|A -:|

Arranged by Steve Akerman and Mimi Geibel

The Moon and Seven Stars

arr. Steve Akerman and Mimi Geibel

Trad.

Musical staff 1 (measures 1-4) with notes and chords: D, G, D, G, A, D, A. Chord sequence: D / / / / G D G D / G A G A D G D A D A G A

Musical staff 2 (measures 5-8) with notes and chords: D, G, D, G, A, D. Chord sequence: D / / / G D G D / G A G A D G A D A D /

Musical staff 3 (measures 9-12) with notes and chords: A, D, A. Chord sequence: A / / / / D G D / A D G D A D A D G A /

Musical staff 4 (measures 13-16) with notes and chords: G, D, G, D, G, A, D. Chord sequence: G / / D / / G / / D / / G A G A D G A D A D

a) |: D | G D | G A | D A |
| D | G D | G A | A D :|

b) |: A | A D | A | A |
| G D | G D | G A | A D :|

Play on a chromatic or D diatonic 'harp

Planxty Fanny Power

G **Am** **D** **Am**
 G / / / Am G Am G Am G D C D Am D / G Am /
G **Am** **D** **G**
 G D G / C G Am / / G D C D C D G /
G **Bm** **Em** **C** **Am** **D**
 G / C G Bm / C Bm Em Am Em / / D C / Bm C Am / Bm Am D G D / C
G **C** **D** **G** **G** **D** **G**
 G C G C D C D C D G C G D G D G C D G /

a) |:G -|a -|D -|Da|G -|a -|D -|g-|

b) |:Gb|e -|Ca|D -|GC|DG|GD|G-|

Arranged by Steve Akerman and Mimi Geibel

Polly Swallow

Mike Fenton

G D G / / D / / Em / D C G Bm C Bm C Am Bm / D G D
 9 G D Em C G D G C G
 G / / D / / Em / D C / G C G / C G D G D / G C G Bm
 16 C C G Em C Bm Am D
 C / C D C G / Am Em / C G C / Bm Am Bm / Am Bm Am / D G D
 24 G D Em C G D G C G
 G / / D / / Em D Em D C / G C G / / C G D G D / G C G

- a) |:G -|D -|e -|C -|G -|C -|a -|D -|
 |G -|D -|e -|C -|G -|D -|GC|G-:|
- b) |:C -|C -|G -|e -|C -|b -|a -|D -|
 |G -|D -|e -|C -|G -|D -|GC|G-:|

Arranged by Steve Akerman and Mimi Geibel

Redwing/Union Maid

Mills & Chattaway/ Woody Guthrie

G G / / / / / / C / / / / G /
 C G / / / / / / A G D G D / C D 1 A D G 2 A D G
 C / / / / / / D C G / / / / C D / / /
 1 G / / / / / / 2 D G / / / / / /

a) | G -|CG|CG|AD|G -|CG|CG|DG|

b) | C -|G -|D -|G -|C -|D -|G -|

Arranged by Steve Akerman and Mimi Geibel

Shebeg Shemore

Turlough O'Carolan

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

a) |:D -|D -|G -|D -|G -|A -|D -|b-|
 |G -|A -|D -|b -|G -|A -|DA|D-:|

b) |:D -|A -|G -|D -|A -|D -|G -|G-|
 |D -|b -|G -|A -|G -|A -|DA|D-:|

Arranged by Steve Akerman and Mimi Geibel

Farewell to Glasgow

Trad

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

9 C G Bm G Em Bm C / G Am G Bm / Em G / / Em / Bm Em Bm Em Bm /

17 C G Bm G Em Bm C / Bm Em / Bm Em Bm Em Bm D / /

25 C Bm G D G C Em C G Bm Em Bm G Am G D / Em G Am G C Bm Em

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

arranged by Steve Akerman

Waterbound:

Beyond Melody and Chords: New tricks to add variety to your playing with others in duos and groups.

- Listen to each other
- Take turns
- Support each other in melody, chord structure, rhythm, dynamics, and style:
You probably don't want to be playing jazz or reggae while your partner plays celtic... but maybe you do.

A common technique for duets is to take turns playing melody and chordal accompaniment.

But consider that it is possible for both to play melody, as is common in celtic sessions; or for neither to play melody. Both can play chords, or combine these techniques:

Chord-based accompaniment:

- Strummed or plucked chords in a variety of rhythms
- "Boom-Chuck" (alternating bass/chord)
- Pinch-pluck
- Arpeggio
- Bass notes

Non-chord based accompaniment:

- Harmony
- Doubled or simplified melody in another octave
- Counter-melody
- Fugue
- Bass lines
- Drones

Rhythmic accompaniment:

You don't always need to play melody or chords; try:

- Strumming a damped chord
- Tapping a damped string
- Tapping or drumming on your instrument

You don't have to play the same thing to be on the same page; C and Am work well together, sounding Am7, as do C and Em, sounding like Cmaj7.

In any tune where the A and the B parts have the same chords, try the A as a counter-melody to the B, or vice versa. Similarly, parts of St. Anne's Reel, Sarah Armstrong, and the 8th of January share the same chords and work as counter-melodies to each other.

the Shepherd's Wife

G G D G C G / / D G C D C G C G Am G Am D C D
 G D G C G / / D G C D C D C D G
 G / / D G D Em D Em Bm Em Em C D C G C G Am G Am D C D
 G / / D G D Em D Em Bm Em Em C D C D C D G

a) |:G-|G-|G-|G-|C-|G-|a-|D-|
 |G-|G-|G-|G-|C-|D-|G-|G-:|

b) |:G-|D-|e-|b-|C-|G-|a-|D-|
 |G-|D-|e-|b-|C-|D-|G-|G-:|

Arranged by Steve Akerman and Mimi Geibel

Let's Play Classical

Robert D. Grappel
MLAG 2025 workshop

Robert Schumann (1810-1856) was born in Zwickau, Saxony, the fifth and last child in his family. "The Happy Farmer, Returning from Work" was written in 1848 as part of Schumann's "Album for the Young", Opus 68. The tune will be familiar to many autoharp players, as Kerry Mills adapted the music and Thurland Chattaway added lyrics - the song was published as "Red Wing, an Indian Intermezzo" in 1907. Still later, Woody Guthrie wrote a new set of lyrics to the basic tune in 1940 as his song "Union Maid".

The Happy Farmer

Robert Schumann

Chord symbols: G, G7, C, D7, A7

Ode To Joy

Ludwig van Beethoven

"Ode to Joy" is a poem written in the summer of 1785 by German poet, playwright, and historian Friedrich Schiller and published the following year in *Thalia* -- a German magazine on history, theatre, culture, philosophy, literature and politics. A slightly revised version appeared in 1808, changing two lines of the first and omitting the last stanza.

"Ode to Joy" is best known for its use by Ludwig van Beethoven in the final (fourth) movement of his Ninth Symphony, completed in 1824. Beethoven's text is not based entirely on Schiller's poem, and introduces a few new sections. His tune (but not Schiller's words) was adopted as the "Anthem of Europe" by the Council of Europe in 1972 and subsequently by the European Union. Rhodesia's national anthem from 1974 until 1979, "Rise, O Voices of Rhodesia", used the tune of "Ode to Joy".

I had to do a bit of 'fudging' in chording measures 11 and 19 - denoted by the asterisk for the last two chords in each measure. The proper chords according to the sheet music should be an F#-major and F#7 - these chords are not available on standard chromatic autoharps.

The image displays a musical score for the 'Ode to Joy' melody, presented in a single-staff format with guitar chords indicated above the notes. The key signature is D major (two sharps) and the time signature is 4/4. The score is divided into seven systems, each starting with a measure number (1, 4, 7, 10, 16, 19, 22). The chords are as follows:

- System 1 (Measures 1-3): D, A7, D, D, A7, D, A7, D, A7, D
- System 2 (Measures 4-6): D, A, D, A7, D7, D7, A7, D, A7
- System 3 (Measures 7-9): D, A7, D, A7, D, A, D
- System 4 (Measures 10-15): A, D, A7, D, A, D, A7, Bm*, F#m*, Bm, E7, A, D, D, G, D7, D7, G, D, A7, D, A7, D
- System 5 (Measures 16-18): A7, D, A, D, A, D, A7, D
- System 6 (Measures 19-21): A, D, A7, Bm*, F#m*, Bm, E7, A, D, D, G, D7
- System 7 (Measures 22-24): D7, G, D, A7, D, A7, D, A7, D

Le Devin du Village / Number 35

Jean-Jacques Rousseau

JoAnn Smith handed out “Number 35” in her pre-MLAG 2011 workshop as an example of the use of “color chords” on a diatonic Autoharp. She commented that it came from a church hymnal – there was no mention of the composer or the name of the piece. However, the melody line seemed so familiar – it’s the old folk song “Go Tell Aunt Rhody” – or “The Old Grey Goose”. An evening’s computer search uncovered the interesting trail of this tune – it’s actually from an 18th century French opera!

Jean-Jacques Rousseau (1712-1778) composed the one-act opera “Le Devin du Village” (the village soothsayer) in 1752 – it was his first operatic success. It is a relatively short work featuring only three characters: Colin, Collette, and the town soothsayer. Colin and Colette love each other, yet they suspect each other of being unfaithful – Colin with the lady of the manor and Collette with a courtier. They each seek the advice and support of the village soothsayer to reinforce their love. After a series of deceptions, Colin and Collette reconcile and are happily married.

This opera embodies Rousseau’s ideal of rustic simplicity. King Louis XV so loved the opera that he offered Rousseau a lifetime pension – but Rousseau refused this honor. (The opera became very popular, and it brought Rousseau much wealth and fame anyway.) This opera was performed at the wedding of the future king Louis XVI and Marie Antoinette. Charles Burney produced an English version entitled “The Cunning Man” that was performed in London in 1762. Mozart wrote a parody of this piece when he was 12.

The basic Autoharp rhythm chords are shown above the staff, while JoAnn’s “colorful” variations are shown below the staff. It just goes to show that even an old “children’s song” can have an interesting origin.

Le Devin Du Village / Number 35

The musical score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It consists of three staves of music, each with a set of chords written below it. The first staff (measures 1-4) has chords: G, Em, Am7 D7, G, GM7, Em, Am7 D7, G. The second staff (measures 5-8) has chords: Gadd9, C, Gadd9, G, GM7, C Dsus4 D7, G, Em. The third staff (measures 9-12) has chords: Am7 D7, G, GM7, Em, GM7, Am7 D7, G.

Humoresque #7

Antonin Dvorak

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 Nelahozevs, 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 about 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”.

Autoharp

G D7 G D7 G C G C D C7 D C G C G C G D7

G D7 G D7 G C G C D C7 D C G Em D7 G

Opus 49, Number 4 “Wiegenlied: Guten Abend, gute Nacht”

Johannes Brahms

Brahms' Lullaby is the English title of his Opus 49, Number 4 “*Wiegenlied: Guten Abend, gute Nacht*” (Cradle Song: Good evening, good night). This piece was first published in 1868. The lyrics of the first verse come from a collection of German folk poems, and Georg Scherer wrote the second verse in 1849. The lullaby's melody is one of the most famous and recognizable in the world, used by countless parents to sing their babies to sleep. The Lullaby was dedicated to Brahms's friend, Bertha Faber, on the occasion of the birth of her second son. Brahms had been in love with her in her youth and constructed the melody of the *Wiegenlied* to suggest, as a hidden counter-melody a song she used to sing to him. The lullaby was first performed in public on 22 December 1869 in Vienna by Louise Dustmann (singer) and Clara Schumann (piano).

Brahms himself used variations on the melody for much of the first movement of his Symphony No. 2 in D major, Op. 73. In 1922, Australian pianist and composer Percy Grainger arranged the *Wiegenlied* as one of his "Free Settings of Favorite Melodies" for solo piano. Brahms' Lullaby is also commonly sung to the Hebrew words of Jacob's blessing to his grandchildren, Ephraim and Menashe, in Genesis 48:16. This blessing is incorporated into the "Bedtime Shema" and has thus become a popular Jewish Lullaby (*Hamalach hagoel oti...*). The 1936 biographical film with Albert Florath as Johannes Brahms took its title from the opening lines of this song, *Guten Abend, gute Nacht*.

Brahms' Lullaby has been recorded by a wide variety of singers over the years: Bing Crosby in 1941 and 1954, Frank Sinatra in 1944, Lotte Lehman in 1947, Rosemary Clooney in 1953, Dean Martin in 1959, and the 'Jazz Crusaders' in 1963. The lyrics of these versions are quite varied and depart from the original German. Linda Ronstadt's chose these words on her 1996 recording:

Lullaby and good night,
In the sky stars are bright.
Close your eyes.
Start to yawn.
Pleasant dreams until the dawn.

Close your eyes now and rest.
Lay your head on my breast.
Go to sleep now and rest,
May your slumber be blest.

The image displays the musical score for the lullaby 'Wiegenlied' by Johannes Brahms. It is written in 3/4 time and consists of two staves of music. The first staff contains the main melody, and the second staff, starting at measure 11, continues the melody. Above the notes, guitar chords are indicated: C, C, F Em F, F C G C, G7, C, G7, G7 F G7, C, F, C, G7, F, C, C, G7, C, G7, C.

"March of the Toreadors" from "Carmen"

Georges Bizet

Born in Paris in 1838, Georges Bizet was a musical prodigy, entering the Paris Conservatory of Music just prior to his tenth birthday. Bizet wrote his first symphony as a student assignment in 1855 when he was seventeen – but it was unknown to the world until 1933 when it was discovered in the Paris Conservatory library archives. Bizet's work as a composer overshadowed his skills as a pianist. In 1861, Franz Liszt proclaimed that Bizet was one of the three finest pianists in Europe.

Bizet's most famous work is the opera "Carmen", begun in the summer of 1873. First performed by the Paris "Opera-Comique" in 1875, "Carmen" was not well received. "Carmen" was extremely innovative in its drama, alternating between comic and sentimental scenes traditional to comic opera and stark realism. The story was thought to be shocking, as it took its characters from proletarian life (an army corporal, a promiscuous gypsy, a sporting idol), and it dared to treat their emotions with complete seriousness. Near the end of its run, the theater was giving away tickets to stimulate attendance.

The "March of the Toreadors" from Bizet's "Carmen" has been parodied by the Three Stooges and Bart Simpson among others. The version of the words that I recall is:

Toreador, don't spit on the floor.
Please use the cuspidor. what do you think it's for?

In 1966, Bizet's melody was borrowed for an episode of "Gilligan's Island" where it was made part of a musical production of Shakespeare's "Hamlet". This version's lyrics were:

Neither a borrower nor a lender be,
Do not forget. stay out of debt.
Think twice, and take this good advice from me,
Guard that old solvency.
There's just one other thing you ought to do.
To thy own self be true.

Autoharp

F Bb F C F Bb F Bb C F

Dm G7 C7 Gm Bb F Bb F C F Bb F Am

E A Gm A Gm A Gm F Bb F

Bb F C7 F

In The Bleak Midwinter

Gustav Holst

“In the Bleak Midwinter” is based on a poem by Christina Rossetti, written in about 1872 in response to a request from “Scribner’s Monthly” magazine for poetry with a Christmas theme. The poem was published in the book, “Poetic Works”, after her death in 1904. The poem became a Christmas carol after it was set to music by Gustav Holst in the “English Hymnal” in 1906.

Gustav Holst was born in 1874 in Cheltenham, England. He was the fourth generation of musicians in his family. He originally hoped to become a pianist, but neuritis in his right arm caused him to pursue a career as a composer and teacher instead. (He was quoted as remarking that his arm felt “like a jelly overcharged with electricity”.) Strangely, he also spent some time as a professional trombone player. (His father had suggested that playing a brass instrument would improve his asthma.)

Holst was often inspired by literature – he wrote musical settings for poems by Thomas Hardy and Walt Whitman (in 1904) among other poets. Holst became involved with the British Folk-Song Society and wrote settings of British folk songs collected by Cecil Sharp in 1906. Holst termed the performance of this folk song collection (“A Somerset Rhapsody”) in 1910 as “my first real success”.

Holst’s biographer, Michael Short, recognized Holst as a composer for the people, who believed it was a composer’s duty to provide music for practical purposes – festivals, celebrations, Christmas carols, or hymn tunes. “Many people who may never have heard any of his major works have nonetheless derived great pleasure from hearing or singing such small masterpieces as the carol ‘In the Bleak Midwinter’.”

In The Bleak Midwinter

Christina Rossetti, 1872

Gustav Holst, 1906

F B♭ F C Dm Gm Dm Gm C F B♭ F

In the bleak mid - win - ter Fros - ty wind made moan, Earth stood hard as
Hea - ven can - not hold Him, nor can Earth sus - tain, Heven and Earth shall
An - gels and arch - an - gels may have gath - ered there, Cher - u - bim and
What_ can I give Him, poor_ as I am? If I were a

6 C Dm Gm Dm C F B♭ F B F B♭ Dm

i - ron wa - ter like a stone; Snow had fall - en snow on snow.
flee away when He comes to reign. In the bleak mid - win - ter
Sera - phim throng - ed through the air; But His moth - er on_ ly
shep - herd I would bring a lamb; If I were a wise_ man

11 F Gm C F B♭ F C Dm Gm Dm C F

snow_ on_ snow, In the bleak mid - win - ter long_ long a -
a stable place sufficed, Lord_ God al - migh - ty Jes - sus the
in her maid - en bliss, Wor shipped the be - love - ed With_ a
I would do my part, What_ can I give Him, Give_ Him my

16 F

go.
Christ.
kiss.
heart.

Guided Beginner Jam - Kathy Harris

Beginner; Keys of C, G (chromatic)

In this “slow” or beginner friendly jam/singalong we will discuss the differences between jams, singalongs, and song circles; along with the basic etiquette for each. We will spend the majority of our time jamming & singing songs with only a few chords and easy to play tunes.

Jams, Singalongs, and Song Circles

Jam Sessions are relatively informal musical events or activities where musicians (typically instrumentalists) play improvised solos (breaks) over tunes and songs. Structured jams generally have a tune leader and an agreed-upon speed (slow for beginner, full-speed for experienced).

Jamming Tips:

- Come with your instrument tuned, and on time.
- The person calling the tune calls the key and indicates breaks.
- The innermost circle is for the regulars.
- Often to show the end of the tune, the person leading the song will raise one foot.
- Jams usually have a definite order of who selects the next tune. You may choose to pass when it is your turn.

Singalongs are the informal singing of songs by a group of people where everyone sings together; generally accompanied by acoustic stringed instruments.

Singalong Tips

- Singalongs can be based on unison singing or singing in harmony.
- Some singalongs have set songbooks.
- Songs with choruses are encouraged for sing-alongs.
- Common genres are folk songs, patriotic songs, campfire songs, spirituals, and kids’ songs.
- Have fun!

Song Circles are generally set up to give everyone an equal opportunity to participate at your own comfort levels. Song Circles are generally set up where participants take turns singing or playing a song on their own.

Song Circle Etiquette:

- Come prepared to play a song, sing, or just listen.
- When your turn around the circle comes, you may present a song, lead a song, request someone else lead a song, or pass.

Songs

Key of C

Blowin' In the Wind
Michael Row the Boat
Oh, Rock My Soul
Sweet Caroline

Key of G

Battle Hymn of the Republic
How Much is That Doggie
Hymn of Joy
Tom Dooley

Nashville Notation

Come Thou Fount
I Ride An Old Paint
It's Time to Go
Oh, Susanna
Roll On Columbia

Songs in the Key of C

Oh, Rock My Soul (C, 4/4)

Chorus:

***[C]Rock my soul in the bosom of Abraham,
[G7]Rock my soul in the bosom of Abraham,
[C]Rock my soul in the bosom of Abraham,
[G7]Oh, rock-a my [C]soul.***

[C]So high, I can't get over it.
[G7]So low, I can't get under it,
[C]So wide, I can't get 'round it,
[G7]Oh, rock-a my [C]soul.

[C]Rock my soul.
[G7]Rock my soul.
[C]Rock my soul.
[G7]Oh, rock-a my [C]soul!

Blowin' In the Wind (4/4, C)

[C]How many [F]roads must a [C]man walk down
Be-[C]fore you [F]call him a [G]man?
[C]How many [F]seas must a [C]white dove sail
Be-[C]fore she can [F]sleep in the [G]sand?
[C]How many [F]times must the [C]cannon balls fly
Be-[C]fore they are [F]forever [G]banned?

**The [F]answer my [G]friend,
Is [C]blowin' in the wind.
The [F]answer is [G]blowin' in the [C]wind.**

[C]How many [F]years can a [C]mountain exist
Be-[C]fore it's [F]washed to the [G]sea?
[C]How many [F]years can some [C]people ex-[vi]ist
Be-[C]fore they're [F]allowed to be [G]free?
[C]How many [F]times can a [C]man turn his head
And pre-[C]tend that he [F]just doesn't [G]see?

Chorus

[C]How many [F]times must a [C]man look up
Be-[C]fore he can [F]see the [G]sky?
[C]How many [F]years must [C]one man have
Be-[C]fore he can [F]hear people [G]cry?
[C]How many [F]deaths will it [C]take till he knows
That [C]too many [F]people have [G]died?

Chorus

Michael, Row the Boat Ashore (2/4, C)

[C]Michael row the boat ashore, halle-[F]lu-[C]jah.
Michael row the boat a-[G7]shore, halle-[C]lu-[G7]u-[C]jah.

[C]Sister help to trim the sails, halle-[F]lu-[C]jah.
Sister help to trim the [G7]sails, halle-[C]lu-[G7]u-[C]jah.

[C]Then you'll hear the trumpet sound, halle-[F]lu-[C]jah.
Trumpet sound the world a-[G7]round, halle-[C]lu-[G7]u-[C]jah.

[C]Michael's boat is a music boat, halle-[F]lu-[C]jah.
If you stop singing then it can't [G7]float, halle-[C]lu-[G7]u-[C]jah.

[C]Trumpet sound the jubilee, halle-[F]lu-[C]jah.
Trumpet sound for you and [G7]me, halle-[C]lu-[G7]u-[C]jah.

[C]Brother lend a helping hand, halle-[F]lu-[C]jah.
There'll be joy throughout the [G7]land, halle-[C]lu-[G7]u-[C]jah.

[C]Jordan stream deep and wide, halle-[F]lu-[C]jah.
Jesus stand on the other [G7]side, halle-[C]lu-[G7]u-[C]jah.

If [C]you get there before I do, halle-[F]lu-[C]jah.
Tell my friends I'm a coming [G7]too, halle-[C]lu-[G7]u-[C]jah.

Sweet Caroline (4/4, C)

[C] Where it began, [F] I can't begin to knowing,
[C] But then I know it's growing [G]strong.
[C] Was in the spring, [F] then spring became the summer.
[C] Who'd have believed you'd come a-[G]long?

*[C]Hands, [F]touching hands.
[G]Reaching out, [F]touching me, touching [G]you. [F-G]
[C]Sweet Caro-[F]line [F-C-F]
Good times never seemed so [G]good. [F-G]
[C]I'd be in-[F]clined [F-C-F]
To believe they never [G]would.
[F]But [C]now [F]I*

[C] Look at the night, [F] and it don't seem so lonely.
[C] We filled it up with only [G]two.
[C] And when I hurt, [F] hurting runs off my shoulders.
[C] How can I hurt when I'm holding [G]you?

*[C]One, [F]touching one.
[G]Reaching out, [F]touching me, touching [G]you. [F-G]
[C]Sweet Caro-[F]line [F-C-F]
Good times never seemed so [G]good. [F-G]
[C]I'd be in-[F]clined [F-C-F]
To believe they never [G]would.
[F]Oh [C]no, [F]no.*

[C]Sweet Caro-[F]line, good times never seemed so [G]good.
[C]Sweet Caro-[F]line, I believe they never [G]could.

[G] Sweet [F]Car-[G]o- [C]line.

Songs in the Key of G

Battle Hymn of the Republic (4/4, G)

Mine [G]eyes have seen the glory
Of the coming of the Lord,
He is [C]trampling out the vintage
Where the [G]grapes of wrath are [D7]stored,
He has [G]loosed the fateful lightning
Of His terrible swift sword.
His [D7]truth is [G]mar-[D7]ching [G]on.

[G]Glory, glory, Hallelujah!

[C]Glory, glory, Halle-[G]lujah!

Glory, glory, Hallelujah!

His [D7]truth is [G]mar-[D7]ching [G]on.

I have [G]seen Him in the watch fires
Of a hundred circling camps,
They have [C]builded Him an alter
In the [G]evening dews and [D7]damps
I have [G]read His righteous sentence
By the dim of flaring lamps
His [D7]truth is [G]mar-[D7]ching [G]on.

Chorus

In the [G]beauty of the lilies
Christ was born across the sea
With the [C]glory in His bosom that
Trans-[G]figures you and [D7]me;
As He [G]died to make men holy
Let us live to make men free
While [D7]God is [G]mar-[D7]ching [G]on.

Chorus

How Much is that Doggie (3/4, G)

***How [G]much is that doggie in the [D7]window,
The one with the waggley [G]tail?
How much is that doggie in the [D7]window?
I do hope that doggie's for [G]sale?***

I [G]must take a trip to Cali-[D7]fornia.
And leave my poor sweetheart a-[G]lone.
If he has a dog, he won't be [D7]lonesome.
And the doggie will have a good [G]home.

I [G]read in the paper, there are [D7]robbers
With flashlights that shine in the [G]dark.
My love needs a doggie to pro-[D7]tect him
And scare them away with one [G]bark.

I [G]don't want a bunny or a [D7]kitty.
I don't want a parrot that [G]talks.
I don't want a bowl of little [D7]fishies.
He can't take a goldfish for a [G]walk.

Hymn of Joy (4/4, G)

[G]Joyful, joyful, [D7]we adore Thee,
[G]God of glory, Lord of [D7]love;
[G]Hearts unfold like [D7]flow'rs before Thee,
[G]Opening to the [D7]sun a-[G]bove.
[D7]Melt the [G]clouds of [D7]sin and [G]sadness;
[D7]Drive the [G]dark of doubt a-[D7]way;
[G]Giver of im-[D7]mortal gladness,
[G]Fill us with the [D7]light of [G]day!

[G]All Thy works with [D7]joy surround Thee,
[G]Earth and heav'n reflect Thy [D7]rays,
[G]Stars and angels [D7]sing around Thee,
[G]Center of un-[D7]broken [G]praise:
[D7]Field and [G]forest, [D7]vale and [G]mountain,
[D7]Flow'ry [G]meadow, flashing [D7]sea,
[G]Chanting bird and [D7]flowing fountain
[G]Call us to re-[D7]joice in [G]Thee.

[G]Thou art giving [D7]and forgiving,
[G]Ever blessing, ever [D7]blest,
[G]Well-spring of the [D7]joy of living,
[G]Ocean-depth of [D7]happy [G]rest!
[D7]Thou the [G]Father, [D7]Christ our [G]Brother,—
[D7]All who [G]live in love are [D7]Thine:
[G]Teach us how to [D7]love each other,
[G]Lift us to the [D7]Joy Di-[G]vine.

[G]Mortals join the [D7]mighty chorus,
[G]Which the morning stars be-[D7]gan;
[G]Father-love is [D7]reigning o'er us,
[G]Brother-love binds [D7]man to [G]man.
[D7]Ever [G]singing, [D7]march we [G]onward,
[D7]Victors [G]in the midst of [D7]strife;
[G]Joyful music [D7]lifts us sunward
[G]In the triumph [D7]song of [G]life.

Tom Dooley (G, 4/4)

[G]Hang down your head, Tom Dooley,
Hang down your head and [D7]cry,
Hang down your head, Tom Dooley.
Poor boy, you're bound to [G]die.

I [G]met her on the mountain,
And there I took her [D7]life,
Met her on the mountain,
Stabbed her with my [G]knife.

[G]This time tomorrow,
Reckon' where I'd [D7]be,
Hadn't been for Grayson,
I'd been in Tennes-[G]see.

[G]This time tomorrow,
Reckon' where I'll [D7]be,
Down in some lonesome valley,
Hangin' from a white oak [G]tree.

(Repeat 1st Verse)

Songs in Nashville Notation

Come Thou Fount (3/4)

Come, Thou [I]fount of ev'ry [V7]blessing,
[I]Tune my [IV]heart [I]to [V]sing Thy [I]grace;
Streams of mercy, never [V7]ceasing,
[I]Call for [IV]songs [I]of [V]loudest [I]praise.
Teach me [IV]some [V]me-[IV]ludious son-[I]net,
Sung by [IV]fla-[V]ming [IV]tongues a-[I]bove;
Praise the mount. I'm fixed up-[V7]on it,
[I]Mount of [IV]Thy [I]re-[V7]deeming [I]love.

Here I [I]raise my Ebe-[V7]nezer,
[I]Hither [IV]by [I]Thy [V]help I'm [I]come;
And I hope by Thy good [V7]pleasure,
[I]Safely [IV]to [I]ar-[V]rive at [I]home.
Jesus sought [V]me [IV]when a stran-[I]ger,
Wand'ring [IV]from [V]the [IV]fold of [I]God;
He, to rescue me from [V7]danger,
[I]Inter-[IV]posed [I]His [V7]precious [I]blood.

Oh, to [I]grace how great a [V7]debtor
[I]Daily [IV]I'm [I]con-[V]strained to [I]be!
Let Thy goodness, like a [V7]fetter,
[I]Bind my [IV]wan-[I]d'ring [V]heart to [I]Thee:
Prone to wan-[V]der, [IV]Lord, I feel [I]it,
Prone to [IV]leave [V]the [IV]God I [I]love;
Here's my heart, Oh, take and [V7]seal it;
[I]Seal it [IV]for [I]Thy [V7]courts a-[I]bove.

I Ride an Old Paint (3/4)

I [I]ride an old paint, I lead an old dan,
I'm [V7]goin' to Montan',
For to [I]throw the houlihan.
They [V7]feed in the coulees
They [I]water in the draw,
Their [V7]tails are all matted,
Their [IV]backs are all [I]raw.

***Ride a- [V7]round, little dogies,
Ride a-[I]round them slow,
For the [V7]fiery and snuffy
Are a-[IV]rarin' to [I]go.***

Bill [I]Jones had a daughter, Bill Jones had a son
The [V7]son went to college,
The [I]daughter went wrong.
His [V7]wife got killed in a [I]poolroom fight,
And [V7]still he keeps singin'
From [IV]mornin' til [I]night. **Chorus**

Oh, [I]when I die, take my saddle from the wall,
And [V7]put it on my pony,
Lead him [I]out of his stall.
Tie my [V7]bones to his back,
Turn our [I]faces to the west,
And [V7]we'll ride the prairie
That [IV]we love the [I]best. **Chorus**

It's Time to Go (4/4)

The [I]whistle on the midnight train is [V7]sweet tonight.
It's callin' me the way an old-time [I]lover might.
And every time the whistle moans it [V7]says to me,
I'll take you back to where your soul is [I]free.

There's [I]something about the way the lady [V7]sings tonight.
Her raucous melody warms up the [I]hobo night.
I haven't felt this way since I was [V7]seventeen,
Once upon a time when steam was [I]king.

***Come [IV]on you worn-out railroad bum it's [I]time to go.
It's [V]time to go. It's [I]time to go.
Come [IV]on you worn-out railroad bum get [I]up and roll,
[V]Rattlin' back to where your soul is [I]free.***

[I]Somewhere in the murky night the [V7]whistle wails.
I swear it's callin' me to come and [I]ride the rails.
Tellin'* me to leave my careless [V7]things behind.
Tellin' me it'll take me back in [I]time.

Chorus

[I]One by one my friends have caught the [V7]westbound run.
They're waitin' by the river there for [I]me to come.
So you won't have to worry what [V7]became of me.
I'm rattling back to where my soul is [I]free.

Chorus

Oh! Susanna (2/4)

Oh I [I]come from Alabama
With a banjo on my [V]knee,
I'm [I]goin' to Louisiana,
My true love [V]for to [I]see.

[IV]O Susanna!

***Oh, [I]don't you cry for [V]me,
For I [I]come from Alabama
With a banjo [V]on my [I]knee.***

It [I]rained all night the day I left
The weather it was [V]dry.
The [I]sun so hot I froze to death,
Susanna [V]don't you [I]cry.

Chorus

Roll on Columbia, Roll On (3/4)

[I]Roll on, Co-[V7]lumbia, roll on.

Roll on, Co-[I]lumbia, roll on.

Your power is turning our [IV]darkness to dawn

So, [V7]roll on, Columbia, roll [I]on!

[I]Green Douglas firs where the [V7]waters cut through
Down her wild mountains and [I]canyons she flew.

Canadian Northwest to the [IV]oceans so blue,

[V7]Roll on Columbia, roll [I]on.

[I]Other great rivers add [V7]power to you

Yakima, Snake, and the [I]Klickitat, too.

Sandy Willamette and [IV]Hood River too,

[V7]Roll on, Columbia, roll [I]on.

Chorus

At [I]Bonneville now there are [V7]ships in the locks.

The waters have risen and [I]cleared all the rocks.

Shiploads of plenty will [IV]steam past the docks,

So [V7]roll on, Columbia, roll [I]on.

And [I]on up the river is [V7]Grand Coulee Dam,

The mightiest thing ever [I]built by a man

To run the great factories and [IV]water the land.

It's [V7]roll on, Columbia, roll [I]on.

These [I]mighty men labored by [V7]day and by night

Matching their strength 'gainst the [I]river's wild flight.

Through rapids and falls, they [IV]won the hard fight.

So [V7]roll on, Columbia, roll [I]on.

Chorus

New Player (or new to NWAG) Orientation

Denise Humphreys

Welcome to the world of Autoharp! This is a friendly bunch of people, just ask if you need help and make some new friends. Look through the NWAG PlayBook for workshops that interest you. All workshops indicate the level of playing expected, but feel free to try any workshop you want.

EXPLANATION: Jams, Singalongs, Flash Jams and Song Circles

Jam Sessions are relatively informal. Participants take turns selecting/leading songs and playing improvised solos (breaks). Slow jam refers to a beginner-friendly jam or sing-along—often with music provided. Guided jams indicate there's an assigned leader who will direct the sequence of activities.

Singalongs are exactly what you think. Participants join together in singing—usually familiar tunes and lyrics accompanied by autoharps and other instruments.

Song Circles are generally set up to give everyone an equal opportunity to participate at his/her own comfort level by taking turns sharing a song (instrumental/voice or both) on their own.

Flash Jams are new this year. Any NWAG participant can opt to lead a themed or skill-level-specific jam on the fly. Sign up for an open location/time in the lobby. Then invite others to join you there by posting a description of what will be happening when they attend!

TIPS

- Keep your harp in tune – tune daily while at the gathering. Use a tuner set to 440. If you need any repairs or supplies, find Pete d'Aigle, our local luthier, and he can help you out.
- Listen to the music around you—if your harp sound is in conflict (missed chord, out of tune, etc.), SMILE and play 3 adjacent chords at the same time. Turns your harp into a rhythm instrument and you'll sound great.
- If you are practicing/learning to play by ear, sit where you can see an experienced player's hands—preferably one with a chord bar setup similar to your own. This will allow you to engage two learning modalities—sound and sight.

- Notice patterns—in rhythm, chord progressions, song structure, etc.
- Don't be afraid to ask questions!
- Add a Complimentary musical contributions

THIS-N-THAT

No matter your playing level, be a joiner. Just like one learns to be a better tennis player by volleying with a more advanced player, your playing and curiosity will grow as you mix with the masters. Conversely, if you play well, you have techniques, songs and solutions to encourage less experienced players on their journey.

Questions:

1. How is your harp setup?
2. Do you know your options?
3. Is it the way you want it?

MAGIC of I/IV/V

Many, but not all, folk tunes can be played using just two or three chords. And many more by adding just another chord or two. When you think of these chords by the role they play in the tune's structure, rather than the specific chord name, changing keys becomes a dream.

- The I chord is the triad with the key's name as the root (lowest tone), i.e., in the key of C, the C-chord is the I chord and consists of the C/E/G tones. This is the "home" chord...and usually starts/ends the song.
- The IV chord is built on the 4th tone of the corresponding diatonic scale. In the key of C, the tones would be F/A/C. This chord provides contrast and tension.
- The V chord is built on the 5th tone and would consist of G/B/D (key of C). It's purpose is to dominate harmonic action and lead the ear back to the "home" chord.

Autoharps can be set up so that each chords has the same relative placement for every key. So once you learn the fingering, changing keys is as easy as shifting the placement of your middle finger. And once you know how to find I/IV/V, you'll be jamming with confidence in no time. Voila!

PRACTICE

Skip to My Lou* (4/4, C or G)

Voice range: 7th to 5th

[I] Greet your partner, that gal Lou,
[V7] Now your neighbor, that gal Sue,
[I] Now your partner, skip to my Lou,
[V7] Skip to my Lou my [I] darlin'.

[I] Skip, skip, skip to my Lou.
[V7] Skip, skip, skip to my Lou.
[I] Skip, skip, skip to my Lou.
[V7] Skip to my Lou my [I] darlin'.

[I] Lost my partner what'll I do.
[V7] Lost my partner what'll I do.
[I] Lost my partner what'll I do?
[V7] Skip to my Lou my [I] darlin'. **Chorus**

[I] I'll find someone, prettier too,
[V7] I'll find someone, prettier too,
[I] I'll find someone, prettier too,
[V7] Skip to my Lou my [I] darlin'. **Chorus**

He's Got the Whole World In His Hands* (4/4, C or G)

Voice range: 7th to 6th

Intro: I / V / I / / /

He's got the [I] whole world in his hands,
He's got the [V7] whole wide world in his hands,
He's got the [I] whole world in his hands,
He's got the [V7] whole world in his [I] hands.

He's got the [I] wind and rain in his hands,
He's got the [V7] wind and rain in his hands,
He's got the [I] wind and rain in his hands,
He's got the [V7] whole world in his [I] hands.

He's got the [I] little bitty baby in his hands,
He's got the [V7] little bitty baby in his hands,
He's got the [I] little bitty baby in his hands,
He's got the [V7] whole world in his [I] hands.

He's got [I] you and me brother in his hands,
He's got you [V7] and me brother in his hands,
He's got you [I] and me brother in his hands,
He's got the [V7] whole world in his [I] hands.

He's got [I] everybody here in his hands,
He's got [V7] everybody here in his hands,
He's got [I] everybody here in his hands,
He's got the [V7] whole world in his [I] hands.

Repeat 1st Verse

You Are My Sunshine* (4/4, C or G)

Voice range: 5th to 6th

Intro: I / V / I ///

The other [I] night dear as I lay sleeping, [I7]
I dreamed I [IV] held you in my [I] arms. [I7]
But when I [IV] woke dear, I was mis-[I] taken
So I hung my [V7] head and I [I] cried.

You are my [I] sunshine, my only sunshine. [I7]
You make me [IV] happy when skies are [I] gray. [I7]
You'll never [IV] know dear, how much I [I] love you.
Please don't take my [V7] sunshine a-[I] way.

I'll always [I] love you and make you happy. [I7]
If you will [IV] only say the [I] same. [I7]
But if you [IV] leave me and love a-[I] nother,
You'll regret it [V7] all some-[I] day. **Chorus**

You told me [I] once dear, you really loved me. [I7]
And no one [IV] else could come be-[I] tween. [I7]
But now you've [IV] left me, and love a-[I] nother.
You have shattered [V7] all of my [I] dreams. **Chorus**

Well I'll be [I]your friend, will you be my friend?
I'll get to [IV]know you and you'll know [I]me.
We'll have some [IV]good times, out in the [I]sunshine,
And we'll see what [V7]we can [I]see. **Chorus**

I'll Fly Away* (4/4, G or C)

Voice range: one octave 5th to 5th

[I]Some bright morning when this life is o'er
[IV]I'll fly a-[I]way,
To that home on God's celestial shore.
I'll [V] fly a-[I]way.

***[I]I'll fly away O glory,
[IV]I'll fly a-[I]way.
When I die, Hallelujah by and by,
I'll [V] fly a-[I]way.***

[I]When the shadows of this life have gone,
[IV]I'll fly a-[I]way.
Like a bird from prison bars has flown,
I'll [V] fly a-[I]way. **Chorus**

[I]Oh how glad and happy when we meet,
[IV]I'll fly a-[I]way.
No more cold iron shackles on my feet.
I'll [V] fly a-[I]way. **Chorus**

[I]Just a few more weary days and then,
[IV]I'll fly a-[I]way
To a land where joy shall never end.
I'll [V] fly a-[I]way. **Chorus**

Wildwood Flower* (4/4, G or D)

Traditional, Voice range: 1st to 3rd

Oh, I'll [I]twine with my mingled
And [V7]waving black [I]hair.
The roses so red and the [V7]lilies so [I]fair.
And the myrtle so bright, with its [IV]emerald [I]hue.
The pale amaryllis, and [V7]violets of [I]blue.

I will [I]dance; I will sing and my [V7]laugh will be [I]gay.
I'll cease this wild weeping, drive [V7]sorrow a-[I]way.
Though my heart is now breaking, [IV]he'll never [I]know
His name made me tremble,
My [V7]pale cheeks to [I]glow.

Oh, he [I]taught me to love him
And [V7]promised to [I]love,
Through ill and misfortune all [V7]others a-[I]bove.
Now another has won him, oh [IV]misery to [I]tell.
He left me in silence, no [V7]words of fare-[I]well.

He [I]taught me to love him
And [V7]called me his [I]flower,
That blossom'd for him all the [V7]brighter each [I]hour.
But I woke from my dreaming my [IV]idol was [I]clay.
My visions of love have all [V7]faded a-[I]way.

I'll [I]think of him never, I'll [V7]be wildly [I]gay.
I'll charm every heart and the [V7]crowd I will [I]sway.
I'll live yet to see him re-[IV]gret the dark [I]hour
He won, then neglected, the [V7]frail wildwood [I]flower.

Gold Watch and Chain* (4/4, D or C)

Voice range: 5th to 2nd

Darling [IV]how can I stay here with-[I]out you?
I have [V7]nothing to cheer my poor [I]heart.
This old [IV]world would seem sad, love, with-[I]out you.
Tell me [V7]now that we're never to [I]part.

***[I] Oh I'll [IV]pawn you my gold watch and [I]chain love,
And I'll [V7]pawn you my gold diamond [I]ring.
I will [IV]pawn you this heart in my [I]bosom,
Only [V7]say that you love me a-[I]gain.***

Well take [IV]back all the gifts you have [I]given,
But a [V7]ring and a lock of your [I]hair,
Any [IV]card with your picture up-[I]on it.
It's a [V7]face that is false but is [I]fair. **Chorus**

Darling [IV]why do you no longer [I]love me?
Tell me [V7]why is your smile not [I]bright.
Tell me [IV]why you have grown so cold-[I]hearted,
Is there [V7]no kiss for me, love, to-[I]night? **Chorus**

Oh the [IV]white rose that blooms in the [I]garden,
It [V7]grows with the love of my [I]heart.
It broke [IV]through on the day that I [I]met you
It will [V7]die on the day that we [I]part. **Chorus**

Keep on the Sunny Side of Life* (4/4, C or G)

Voice range: one octave 1st to 1st

There's a [I]dark and a [IV]troubled side of [I]life.
There's a bright and a sunny side [V]too.
Tho' we meet with the darkness and [I]strife,
The [V7]sunny side we also may [I]view.

***[I]Keep on the sunny side,
[IV]Always on the sunny [I]side,
Keep on the sunny side of [V]life.
It will [I]help us every day,
It will [IV]brighten all the [I]way,
If we keep on the [V]sunny [V7]side of [I]life.***

Tho', the [I]storm and its [IV]fury break to-[I]day,
Crushing hopes that we cherished so [V]dear.
Storm and cloud will in time pass a- [I]way.
The [V7]sun again will shine bright and [I]clear. **Chorus**

Let us [I]greet with a [IV]song of hope each [I]day.
Tho' the moments be cloudy or [V]fair.
Let us trust in our Savior al-[I]ways,
Who [V7]keepeth, every one, in His [I]care. **Chorus**

If we keep on the sunny [V]side [V7]of [I]life.

My Little Cabin Home on the Hill* (2/4, C or G)

Voice range: one octave 5th to 5th

To-[I]night, I'm alone with-[IV]out you my [I]dear,
It [I]seems there's a longing for you [V]still.
[I]All I have to do now is [IV]sit alone and [I]cry
In our [I]little cabin [V]home on the [I]hill.

*Oh [IV]someone has taken you [I]from me
And [I]left me here all a-[V]lone.
Just to [I]listen to the rain
Beat [IV]on my window [I]pane,
In our [I]little cabin [V]home on the [I]hill.*

I [I]hope you are happy to-[IV]night as you [I]are,
But in my [I]heart there's a longing for you [V]still.
[I]I just keep it there so [IV]I won't be a-[I]lone
In our [I]little cabin [V]home on the [I]hill. **Chorus**

Now [I]when you have come to the [IV]end of the [I]way,
And [I]find there's no more happiness for [V]you.
Just [I]let your thoughts turn back once [IV]more if you [I]will
To our [I]little cabin [V]home on the [I]hill. **Chorus X2**

I'd Like to Teach the World to Sing*+ (4/4, G or C)

Voice range: one octave 5th to 5th

I'd [I]like to teach the world to sing
In [II7]perfect harmony.
I'd [V7]like to hold it in my arms
And [IV]keep it company[I].

I'd [I]like to build the world a home
And [II7]furnish it with love,
Grow [V7]apple trees and honey bees
And [IV]snow-white turtle doves[I].

I'd [I]like to see the world for once
All [II7]standing hand in hand,
And [V7]hear them echo through the hills
For [IV]peace throughout the land[I].

[I] That's the song I hear.
Let the world sing to-[II]day,
A [V]song of peace that echoes on
And [IV]never goes away[I].

Repeat first verse

Magic Penny*+ (4/4, C or G)

Voice range: 1st to 6th

**[I]Love is something if you give it away,
[V7]Give it away, [I]give it away.
[IV]Love is something if you [I]give it away,
You [V7]end up having [I]more. [I7]**

[IV]It's just like a [I]magic penny;
[V7]Hold it tight and you [I]won't have [I7]any.
[IV]Lend it, spend it and you'll [I]have so many,
They'll [II7]roll all over the [V7]floor, for-- **Chorus**

[IV]Money's dandy and we [I]like to use it,
But [V7]love is better if you [I]don't re-[I7]fuse it.
[IV]It's a treasure and you'll [I]never lose it,
Un-[II7]less you lock up your [V7]door, for-- **Chorus**

So [IV]let's go dancing 'til the[I]break of day,
And [V7]if there's a piper, [I]we can [I7]pay.
For [IV]love is something if you [I]give it away,
You [V7]end up having [I]more. **Chorus**

ALL THE PRETTY LITTLE HORSES

(Traditional)

Am
Hush-a-by, don't you cry, go to sleepy, little baby.
Am Dm C E7 Am
When you wake, you shall have,
Am C G Dm
All the pretty little horses.
C E7 Am

C Am
Dapples and greys, pintos and bays,
Em E7 Am
All the pretty little horses.

Am C G Dm
Way down yonder, in the meadow,
C E7 Am
Poor little baby cryin', "Mama."
Am C G Dm
Birds and the butterflies flutter 'round his eyes,
C E7 Am
Poor little baby cryin' "Mama."

Am C G Dm C E7 Am
Hush-a-bye, don't you cry, go to sleepy, little baby.
Am C G Dm
When you wake, you shall have,
C E7 Am
All the pretty little horses.

C Am
Dapples and greys, pintos and bays,
Em E7 Am
All the pretty little horses.
Am Dm C E7 Am
Hush-a-bye, don't you cry, go to sleepy, little baby.

ALL THROUGH THE NIGHT

G

(Welsh Air)

G C A⁷ D⁷
Sleep my child and peace attend thee,

C D⁷ G
All through the night.

G C A⁷ D⁷
Guardian angels God will send thee.

C D⁷ G
All through the night.

C C E⁷
Soft the drowsy hours are creeping,

A^m G G D⁷
Hill and vale in slumber sleeping,

G C A⁷ D⁷ C D⁷ G
I, my loving vigil keeping, all through the night.

G C A⁷ D⁷
While the moon her watch is keeping,

C D⁷ G
All through the night.

G C A⁷ D⁷
While the weary world is sleeping,

C D⁷ G
All through the night.

C C E⁷
O'er the spirit gently stealing,

A^m G D⁷
Visions of delight revealing,

G C A⁷ D⁷
Breathes a pure and holy feeling,

C D⁷ G
All through the night.

BRAHMS LULLABY

(Johannes Brahms) C

Lullaby and good night, with roses bedight,
With lilies o'er spread is baby's wee bed.

Lay thee down now and rest,

May thy slumber be blessed.

Lay thee down now and rest,

May your slumber be blessed.

Lullaby and good night, thy mother's delight,
Bright angels beside my darling abide.

They will guard thee at rest,

Thou shalt wake on my breast.

They will guard thee at rest,

Thou shalt wake on my breast.

(Note: The word "bedight" means
decorated or adorned)

GOODNIGHT, IRENE LULLABY

G

(Traditional)

(Note: Use Name of child you're singing to)

CHORUS: Irene, goodnight, Irene, goodnight.

Goodnight, Irene, Goodnight, Irene,

I'll see you in my dreams.

Foxes sleep in the forest, Lions sleep in their dens,

Goats sleep on the mountainside,

And pigs sleep in their pens. **CHORUS:**

Whales sleep in the ocean, Zebras sleep on the land

Hippos sleep by the riverside,

And camels sleep on the sand. **CHORUS:**

Coyote sleep in the canyon, A birdie sleeps in a tree,

And when it's time for me to rest,

My bed's the place for me.

CHORUS:

Then tag last 2 lines of Chorus

ISLE AU HAUT LULLABY

G

(Gordon Bok)

1.) If I could give you three things, I would give you these:
Song and laughter and a wooden home, in the shining seas.

CHORUS: When you see old Isle au Haut, rising in the dawn,
You will play in yellow fields, in the morning sun.

2.) Sleep where the wind is warm, and the moon is high.
Give sadness to the stars, sorrow to the sky. CHORUS:

3.) Do you hear what the sails are saying, in the wind's dark song?
Give sadness to the wind, blown alee and gone. CHORUS:

4.) Sleep now: the moon is high, and the wind blows cold.
For you are sad and young, and the sea is old. CHORUS:

SHU SHU SHU SHA LA LA

(Wilf Carter)

G

CHORUS 1:

^G Shu shu shu sha la la, put your little cares away, ^{D7}
Shu shu shu sha la la, I love you little Billie Jay, ^G
Shu shu shu sha la la, close your little eyes so blue, ^C
^G ^{D7} Shu shu shu sha la la, pretty dreams will come to you. ^G

1.) ^G Long ago, when I was a child, ^C ^G

Mommy sang the sweetest lullaby to me. ^{D7} ^G CHORUS 1:

2.) ^G Don't you know, Mommy loves you so, ^C ^G

Go to sleep, my little darling, go to sleep. ^{D7} ^G

CHORUS 2:

^G Shu shu shu sha la la, put your little cares away, ^{D7}
Shu shu shu sha la la, tomorrow is another day. ^G
Shu shu shu sha la la, close your little eyes so blue. ^C
^G ^{D7} Shu shu shu sha la la, pretty dreams will come to you. ^G

LORD, BLOW THE MOON OUT, PLEASE

(Dan Messe)

Am

Am
Bed is too small for my tiredness,
Am E7
Give me a hillside of trees.

Am Dm Am
Tuck a cloud up under my chin,
F F7 Am
Lord, blow the moon out please.

Am Dm Am
Rock me to sleep in a cradle of dreams,
Am E7
Sing me a lullaby of leaves.

Am Dm Am
Tuck a cloud up under my chin,
F F7 Am
Lord, blow the moon out, please.

Am Dm Am
Bed is too small for my tiredness,
Am E7
Give me a hillside of trees.

Am Dm Am
Tuck a hillside under my chin,
F F7 Am
Lord, blow the moon out, please.

F C Am

Outro: Lord, blow the moon out, please.

LITTLE DAN

By Judy Gooden-Goodenough F

F Bb F C
1.) Little Dan, little Dan, sifting for gold in an old fry pan.

F Bb
You're half a baby and you're half a man

F C F
And I'm waitin' at the top of the hill.

F Bb
CHORUS: Singin', come home all my children.

F C
Come home that's what I said.

F Bb
Dark is a-fallin' and hoot owl is callin',

F C F
All in the wagon and home to bed.

F Bb F C
2.) Little Mary, little Mary, catchin' fish with a thread and a berry.

F Bb
Sun's a- sinkin' and you're bones are weary,

F C F
And I'm waitin' at the top of the hill. CHORUS:

F Bb F C
3.) Little Joe, little Joe, trackin' unicorns through the snow.

F Bb
You've gone about as far as you can go,

F C F
And I'm waitin' at the top of the hill. CHORUS:

F Bb F C
4.) Little Dinah, Little Dinah, muddy overalls and a blue bandana.

F Bb
Diggin' a hole clear through to China,

F C F
And I'm waitin' at the top of the hill. CHORUS:

F Bb
5.) Four little children too sleepy for speaking,

F C
Long old road and the wagon is creaking.

F Bb
Three wheels turning and one wheel squeaking,

F C F
Down from the top of the hill. CHORUS: Then Tag last 2 lines

LIKE A SHIP IN THE HARBOR

(Lullaby)

(Cris Williamson)

F

Like a ship in the harbor,^F
Like a mother and child,^{Gm}
Like a light in the darkness,^C
I'll hold you awhile.^F
We'll rock on the water,^F
I'll cradle you deep,^{Gm}
And hold you while angels,^C
Sing you to sleep.^F

REPEAT

**Then tag last 2 lines with Angels sung as
An-ge-e-els**

KENTUCKY BABE

D

(Traditional)

Skeeters are a-hummin' on the honeysuckle vine,

Sleep, Kentucky Babe.

Sandman is a'comin' to this little child of mine,

Sleep Kentucky Babe.

Silv'ry moon is shinin' in the heavens up above,

Bobolink is pinin' for his little lady love,

You are mighty lucky, Babe of old Kentucky,

Close your eyes and sleep.

CHORUS: Fly away, Fly away Kentucky Babe,

Fly away to rest,

Fly away,

Lay your little sleepy head on your mother's breast.

Hmm-----

Close your eyes in sleep.

SLUMBER, MY DARLING G

(Stephen Foster)

1.) ^G Slum-ber, my dar-ling, ^{D7} thy moth-er is near, ^G
^C Guard-ing thy dreams from all ^{A7} ter-ror and ^D fear.
^G Sun-light has pass'd and the ^{D7} twi-light has gone.
^C Slum-ber my dar-ling the night's ^{D7} com-ing on. ^G
^{D7} Sweet vis-ions at-tend thy sleep, ^{D7} Fond-est, dear-est to me. ^G
^{D7} While oth-ers their rev-els keep, ^D I will watch o-ver thee. ^{A7} ^D

2.) ^G Slum-ber, my dar-ling, ^{D7} the birds are at rest. ^G
^C The wan-der-ing dew's by the ^{A7} flow'rs are ca-ressed. ^D
^G Slum-ber my dar-ling, I'll wrap thee up warm. ^{D7}
^C And pray that the an-gels will shield thee from harm. ^G

3.) ^G Slum-ber my dar-ling, ^{D7} till morn's blushing ray, ^G
^C Brings to the world the glad tid-ings of day, ^{A7}
^G Fill the dark void with thy dream-y de-light. ^D
^C Slum-ber, thy mother will guard thee to-night. ^{D7} ^G
^{D7} Thy pil-low will sa-cred be from all out-ward a-larms, ^G
^{D7} Thou, thou art the world to me in thine in-no-cent charms. ^D

REPEAT VERSE 2

TENDER SHEPHERD

F

(Carolyn Leigh & Mark "Moose Charlap)

Tender shepherd, tender shepherd,
Let me help you count your sheep,
One in the meadow, two in the garden,
Three in the nursery,
Fast asleep, fast asleep.

Tender shepherd, tender shepherd,
Watching over all your sheep,
One, say your prayers and
Two, close your eyes,
And three, safe and happily
Fall asleep, Fall asleep.

DEFYING CONVENTIONS Arranged by Adam Miller © 2025 Intermediate-Advanced

WHITE CHRISTMAS Music and lyrics by Irving Berlin (1940) **Chromatic 4/4 Key of G**

D⁹7 Am D7 G Em Am D7 G (C⁹7 / G)

The sun is shining the grass is green, the orange and palm trees sway

D⁹7 Am D7 G Em Am D7 G (G/G/D7/G)

There's never been such a day in Bev - er - ly Hills, L. A.

D7 G A7 D7 (D7 / D7 / C / D7)

But it's De - cem - ber the twenty - fourth and I am longing to be up north

G Am G C⁹7 G Am C⁹7 D7 C D7 C D7 C D7 C G (D7)

I'm dream - ing of a White Christ - mas just like the ones I used to know

C D7 G G G7 G7 G7 C C Cm Cm

Where the tree - tops glis - ten and child - ren lis - ten

Cm G C G D7 G D7 (D7 / C / Bm / D7)

To hear sleigh bells in the snow

G Am G C⁹7 G Am C⁹7 D7 C D7 C D7 C D7 C G (D7)

I'm dream - ing of a White Christ - mas with ev - ery Christ - mas card I write

C D7 G G G7 G7 G7 C (Cm)

May your days be mer - ry and bright

Cm D7 G D⁹7 Am Am D7 D7 G (C⁹7 / G)

And may all your Christ - mas - es be white

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NUTCRACKER SUITE (ACT ONE MARCH) Arranged by Adam Miller © 2025 Int.-Adv.

Music by Peter Ilyich Tchaikovsky (1892), lyric by Mel Mandel and Marvin Kahn (1958)

Chromatic 4/4 Key of G

G G G G Em Em Bm Bm Em G G G G Em Em Bm Bm Em
Dogs fol-lowed by cats and kan-ga-roos, all march-ing a-long in step by twos,

Em Am / Am / D7 / D7 / G / G / Em / Em
the ti-ger and the ted-dy bear, the ze-bra and a horse were there.

Em Em / Em Em C / C / Am / Am / D7
The stran-gest sight, that ma-gic night—the toys had come to life.

G G G G Em Em Bm Bm Em G G G G Em Em Bm Bm Em
Up sud-den-ly popped Jack-in-the-Box. He fell in-to step be-side the fox.

Em Am / Am / D7 / D7 D7 G / G / Em / Em
The mi-ghty li-on swung his tail the hun-gry wolf be-gan to wail.

/ Am / Am / D7 / D7 D7 G G7 Em / B7
The sleep-ing pawns a-woke with yawns—the toys had come to life.

Bridge in minor key played twice Em Em Em Em Em Em B7 (G/C/Am/D7)
Left, right, and a-round the room

G G G G Em Em Bm Bm Em G G G G Em Em Bm Bm Em
Barks, howl-ing me-ows, a thun-drous roar, stuffed an-i-mal feet that shook the floor.

Em Am / Am / D7 / D7 / G / G / Em / Em
The el-e-phant made quite a clunk, he bumped the ca-mel with his trunk.

/ Am / Am / D7 / D7 D7 G / Am D7 G
T'was such a sight that ma-gic night—the toys had come to life!

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FLATPICKING THE AUTOHARP

Arranged by Adam Miller © 2025

Int.-Adv.

Borrowed from 1996 MLAG autoharp champion June Maugery. As one would pick a mandolin, using the tip of a guitar flat pick or your index fingernail and making small movements of the wrist (with little or no movement of the elbow or shoulder) slowly pick a single string on the downstroke and again on the upstroke, in a slow but steady rhythm, until you are able to sound the single note over and over, right on the beat. Next, try this syncopated exercise:

> Downstroke			< Upstroke								
One	and	a	Two	and	a	Three	and	a	Four	and	a
>	>	<	>	>	<	>	>	<	>	>	<
G	G	G	G	G	G	G	G	G	G	G	G
Bum	ba -	da	Bum	ba -	da	Bum	ba -	da	Bum	ba -	da

OLD MAC DONALD 4/4 Key of G Diatonic

G	G	G	G	C	C	G	G	G	D	D	G
>	>	>	>	>	>	>	>	>	>	>	>
Old	Mac	Don -	ald	had	a	farm	ee -	eye	ee -	eye	oh

G	G	G	G	G	C	C	G	G	G	D	D	G
>	>	>	>	>	>	>	>	>	>	>	>	>
And	on	that	farm	he	had	some	chicks	ee -	eye	ee -	eye	oh

G	G	G		G	G	G	G	G	G	G	G
>	<	>		>	>	>	<	>	>	>	>
With	a	chick	-	chick	here	and	a	chick	-	chick	there

G	G	G	G	G	G	G	G	G	G	G	G	
>	<	>	>	<	>	>	<	>	<	>	>	
Here	a	chick,	there	a	chick,	eve -	ry -	where	a	chick	-	chick

G	G	G	G	C	C	G	G	G	D	D	G
>	>	>	>	>	>	>	>	>	>	>	>
Old	Mac	Don -	ald	had	a	farm	ee -	eye	ee -	eye	oh

THE ENTERTAINER

Arranged by Adam Miller © 2025 Intermediate-Advanced

(A Ragtime Two-Step) Music by Scott Joplin **Key of G Major and C Major 2/4** ***"Not fast"***

G / G G G **G7** G7 C (Am) Am / / G / G G / **D7** G
Now the cur-tain is go-ing up, The en-ter-tain-er is tak-ing his bow,

G / G G G **G7** G7 C (Am) Am / **A7** / A7 **A7** / A7 A7 **D7** / **D7**
Takes his hat off and sings a song, e-ven gets all the aud-l-ence to sing a-long,

G / G G G **G7** G7 C/Am) Am / / G G D7 G G **D7** G
Yes, he knows what he has to do and how to bring down the house when he's through,

G / G G G **G7** G7 / G7 C / C / **Cm**
Snap-py pat-ter and jokes, he knows what plea-ses the folks,

Cm / Cm G G G G / **D7** G
The en-ter-tain-er, the star of the show.

2nd Movement

G G / G C G G G / G C G
It was in vaud-e-ville, when he was on the bill,

G G G C / C / G / D7 / G
With all the sin-gers and the ac-ro-bats and clowns,

G G / G C G G G / G C G
There was a dan-cing bear, ev-en a dog act there,

G G G **Bm** Bm Bm Bm **Bm** Bm A7 A7 **D7**
And a co-me-di-an who ne-ver let 'em down,

D7 / / G C G G G / G C G
But when he came a-long to do his fav-rite song,

G G G C / C / G / D7 / G
He real-ly wowed 'em in the cit-ies and the towns,

G / G C C C C C G G G G G G G **A7** A7 **D7** D7 G (G7)
They came from near & far, to see the vaud-e-ville star, The en-ter-tai-ner of the show!

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THE ENTERTAINER 3rd Movement, modulates to C Major Arranged by Adam Miller © 2025

3rd Movement

C / C C F Am / Am Am Dm Dm Dm Dm Dm Dm C C•7
When he would ap - pear ev - ery - one would cheer he put them in a pan - ic,

B7 B7 B7 B7 B7 B7 B7 Em (G7)
When he would walk out of the wings

C / C / C F Am / Am Am Dm Dm Dm Dm Dm Dm C C•7
Ev - ery sin - in - gle night, boy his act was tight; ne - ver los - ing his tim - ing

C C C C G7 G7 F G7 C
Or fail - ing to get the folks to sing

4th Movement

F / F / F F F F /
What a time they had when he was sing - ing

F F C / C / C C C / C /
Eve - ry one would sing a - long, their voi - ces ring - ing

C / G7 / G7 / G7 G7 G7 / G7 /
And he'd add a har - mo - ny on - to the chor - us

G7 G7 C•7 C•7 C•7 C•7 C C C C
And the au - di - ence would cheer (cha - cha - cha) **(STOP!)**

F / F / F F F F /
In the days be - fore the great de - pres - sion

F F C / C / C C C /
Back when vaud - e - ville could still im - press 'em

C C F / F G7 / G7 C / C F
He's the toast of the town, quite a man of re - known

F F F C C C G7 C
The en - ter - tain - er of the show.

HIGHLY CHROMATIC MELODIES Arranged by Adam Miller © 2025 Int.-Adv.

Go Down Moses (African American Spiritual, 1872) Chromatic 4/4 Key of Dm

1 2 3 4 5 6 7 Folksinging.org
Dm F Gm A7 Bb

Dm Dm Dm A7 A7 Dm Dm Dm Dm Dm A7 A7 Dm
 When Pha - raoh was in E - gypt's land, let my peo - ple go

Dm Dm Dm A7 A7 Dm Dm Dm Dm Dm A7 A7 Dm
 Op - pressed so hard they could not stand, let my peo - ple go

Dm Dm Gm Gm Dm A7 A7 Dm Dm (A7) Dm Dm
 Go down, Mo - ses, way down in Eg - ypt's la - and

Dm Dm Dm Gm Dm Dm Dm Dm A7 A7 Dm
 Te - ell old Pha - roh to let my peo - ple go

House of the Rising Sun Traditional (1905) Chromatic 6/8 Key of Dm

Dm Dm C F F G G Bb Bb Dm Dm F F A7
 There is a house in New Or - leans they call the Ris - ing Sun

A7 A7 Dm Dm F F G G G G Bb Bb Dm Dm A7 A7 Dm
 And it's been the ruin of man - y a poor girl and God I know I'm one

Dm Dm C F F G G Bb Bb Dm Dm F F A7
 Oh tell my ba - by sis - ter Not to do what I have done

A7 Dm Dm F F G G Bb Bb Dm Dm A7 A7 Dm
 But shun that house in New Or - leans they call the Ris - ing Sun

- It's a lot easier to find the notes of the melody if your autoharp is in tune.
- The melody is in the left hand: learn the chords and the chord change sequence first.
- Slow the tempo down sufficiently to execute every note in time with the rhythm.

SUNRISE, SUNSET Arranged by Adam Miller © 2025
 Lyric by Sheldon Harnick , music by Jerry Bock (1964)

Chromatic

Largo

3/4

Key of Dm minor

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	1	2	3	4	5	6	7	
Chords:	Dm	Em	F	Gm	A7		C7	
			/					
Dm	Dm	Dm	A7	Dm	A7	A7	Dm	Dm
Is	this	the	<u>lit - tle</u>	<u>girl</u>	I	car -	ried?	
			/					
Dm	Dm	Dm	A7	Dm	A7	A7	Dm	(D7)
Is	this	the	<u>lit - tle</u>	<u>boy</u>	at	play?		
			/					
Gm	Gm	Gm	D7	Gm	D7	D7	Gm	Gm E7 E7 A7
I	don't	re -	<u>mem - ber</u>	<u>grow</u>	- ing	ol - der	- when	did they?
			/					
Dm	Dm	Dm	A7	Dm	A7	A7	Dm	Dm
When	did	she	<u>get</u>	<u>to be</u>	a	beau -	ty?	
			/					
Dm	Dm	Dm	A7	Dm	A7	A7	Dm	(D7)
When	did	he	<u>grow</u>	<u>to be</u>	so	tall?		
			/					
Gm	Gm	Gm	D7	Gm	D7	D7	Gm	E7 A7
Was	- n't	it	<u>yes -</u>	<u>ter -</u>	<u>day</u>	when	they	were small?
Dm	Gm	Dm	A7	Dm	Gm	Dm	A7	Dm Gm Dm Gm Dm (D7)
Sun -	rise,	sun -	set,	sun -	rise,	sun -	set,	swift - ly flow the days;
			/					
Gm	Gm	Gm	C7	F	C7	C7	F	Dm A7 A7 A7 A7 Dm A7 A7 Dm (A7)
Seed -	lings	turn	<u>o - ver -</u>	<u>night</u>	to	sun -	flowers,	blos - som - ing <u>e - ven</u> <u>as</u> we gaze
Dm	Gm	Dm	A7	Dm	Gm	Dm	A7	Dm Gm Dm Gm Dm (D7)
Sun -	rise,	sun -	set,	sun -	rise,	sun -	set,	swift - ly fly the years;
			/					
Gm	Gm	Gm	C7	F	C7	C7	F	Dm A7 A7 A7 A7 Dm A7 Dm Dm
One	sea -	son	<u>fol -</u>	<u>low -</u>	<u>ing</u>	a	- noth - er,	la - den with <u>hap - pi - ness...</u> and tears.

DOCK OF A BAY Arranged by Adam Miller © 2025 **Chromatic** **Key C** *Largo* **4/4**
 by Otis Redding & Steve Cropper (1967)

1 2 3 4 5 6 7
 C D E7 F G A Bb

C C C C C ^^^^^^^^^ E7 F F F F F F F F ^^^^^^^^^ D
 Sit - tin' in the mo - or - ning sun I'll be sit - tin' when the ee - eve - nin' comes

C C C C C ^^^^^^^^^ E7 F F F F F F F F ^^^^^^^^^ D
 Watch - in' the ships roll in Then I watch 'em roll a - way - ay a - gain

C C C C C C ^^^^^^^^^ A A A A C C ^^^^^^^^^ A
 I'm sit - tin' on the dock of the bay watch - in' the tide roll a - way

C C C C C C ^^^^^^^^^ D D D C ^^^^^^^^^ A
 I'm sit - tin' on the dock of the bay was - tin' ti - ime

C C C C C ^^^^^^^^^ E7 E7 F F F F F F F F ^^^^^^^^^ D
 I left my home in Geo - rgia, head - ed for the 'Frisco Bay

C C C ^^^^^^^^^ E7 E7 E7 E7 F F F F F ^^^^^^^^^ D
 I got no - thin' to live for, looks like noth - in's gon - na come my way

C C C C C C ^^^^^^^^^ A A A A C C ^^^^^^^^^ A
 I'm sit - tin' on the dock of the bay watch - in' the tide roll a - way

C C C C C C ^^^^^^^^^ D D D C ^^^^^^^^^ A
 I'm sit - tin' on the dock of the bay was - tin' ti - ime

C G F F F F C C G G G F F C
 Looks like, noth - ing's gon - na change, every - thing still re - mains the same

C C G G F F F C C C C Bb Bb Bb Bb Bb G G G
 I can't do what ten peo - ple tell me to do; so, I guess I'll re - main the same

PLAYING THE MELODY IN WALTZ TIME Arranged by Adam Miller © 2025

EDELWEISS Lyric by Oscar Hammerstein II, music by Richard Rodgers (1959) **3/4 Key of C**

C G C F C Am Dm G
C C G C C F C C Am Dm Em F G
E – del - weiss, e – del – weiss, ev - ry morn - ing you greet me

C G C F C G C C
C C G C C F C C C F G C C
Small and white, clean and bright, you look hap - py to meet me

G G C C D7 D7 G7
G G G G F G C C C D7 D7 D7 D7 G G7
Blos – som of snow may you bloom and grow bloom and grow for – ev - er

C G C F C G C C
C C G C C F C C C F G C C
E – del - weiss, e – del – weiss, bless my home - land for – ev – er

- Make a diagram of your chord bar arrangement. Look at it instead of at your chord bar buttons.
- Use a properly fitted strap if you're playing the autoharp standing up.
- Flap your wings—avoid making extreme right-angles at your wrists while playing.
- Hold the autoharp upright and avoid playing it sideways.
- Consistent Finger Memory: use the home-base tonic chord left-hand middle-finger position.
- Divide up the labor so each finger of the left hand operates its own row of chord bar buttons.
- When playing melodies, try to play single, individual notes.
- Use the “Octave Pinch”—keep pinches about two inch wide for melodic accurate.

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OH, WHAT A BEAUTIFUL MORNIN' Arranged by Adam Miller © 2025

Lyric by Oscar Hammerstein II, music by Richard Rodgers (1959) **Chromatic 3/4 Key of G**

Edelweiss is the last song Rodgers and Hammerstein wrote; *Oh, What a Beautiful Mornin'* is the 1st song they wrote.

G D7 G D7 G D7 G D7 G G (D7)
There's a bright gol - den haze on the mea - dow

D7 C G D7 G D7 G D7 Em Em
There's a bright gol - den haze on the mea - dow

D7 G D7 G C G C G G G C
The corn is as high as a el - e - phant's eye

C C G G G Bm Bm Em C#•7 C#•7 C#•7 A7 A7 A7 D7
And it looks like it's climb - ing right up to the sky

G G D F G G F C G G D G G G Am (D7)
Oh, what a beau - ti - ful mor - ning, oh, what a beau - ti - ful day

G G D G G G D C G G G D7 D7 D7 G
I've got a beau - ti - ful feel - ing eve - ry - thing's go - ing my way

G D7 G D7 G D7 G D7 G G (D7)
Oh, the sounds of the earth are like mu - sic

D7 C G D7 G D7 G D7 Em Em
Oh, the sounds of the earth are like mu - sic

D7 G D7 G C G C G G G C
The breeze is so bu - sy it don't miss a tree

C C G G G Bm Bm C#•7 C#•7 C#•7 A7 A7 A7 D7
And an old weep - in willow is laugh - ing at me

MY FAVORITE THINGS Arranged by Adam Miller © 2025 **Chromatic 3/4 Key of Am**

Lyric by Oscar Hammerstein II, music by Richard Rodgers (1959)

Am Am Am **E7** Am Am **Am** Am Am **E7** Am

Rain - drops on ro - ses and whis - kers on kit - tens

Am Am Am **E7** Am Am **Am** Am Am **E7** Am

Bright cop - per ket - tles and warm wool - en mit - tens

Dm Dm Dm **G7** C G7 **C** C C **F**

Brown pa - per pack - a - ges tied up with strings

C F C **F** Em F **Bm** E7 Bm **E7**

These are a few of my fav - or - ite things

Am Am Am Am **Dm** Dm Dm **E7**

When the dog bites, when the bee stings

Am Am Am Am **F**

When I'm feel - ing sad

F **F** G F **G** F G **F** G F **G**

I sim - ply re - mem - ber my fav - o - rite things

D7 **C** F C **G7** C **C**

And then I don't feel so bad

WESTERN FOLKSONGS Arranged by Adam Miller © 2025 Beginning-Intermediate

RED RIVER VALLEY

Diatonic

4/4

Key of G

This traditional American folksong came to the USA not from Texas, but rather from Manitoba, Canada's Red River Rebellion of the late 1860s.

G G D G (C / G)
G G G C G D G D G
From this valley they say you are go - ing.

G Em D7 (A7 / D7)
G G G G G G D7 G D7
We will miss your bright eyes and sweet smile

G G7 C (Am)
D7 C G G D7 G7 G7 G7 G7 C
For they say you are tak - ing the sun - shine

G D7 G (C / G)
Am Am G G G D7 G D7 G
That has bright - ened our path - way a - while

G G D G (C / G)
G G G G C G D G D G
Come and sit by my side if you love me

G Em D7 (A7 / D7)
G G G G G G D7 G D7
Do not has - ten to bid me ad - ieu

G G7 C (Am)
D7 C G G D7 G7 G7 G7 G7 C
Just re - mem - ber the Red Riv - er Val - ley

G D7 G (C / G)
Am Am G G G D7 G D7 G
And the cow - boy who loved you so true

Folksinging.org

GET ALONG LITTLE DOGIES Arranged by Adam Miller © 2025 Beginning-Intermediate

Diatonic 3/4 Key of G

Folksinging.org

First mentioned in 1893 in the journal of Owen Wister, author of *The Virginian*, the song is based on a traditional Irish folksong called *The Old Man Rocking the Cradle*.

G G G G C C C D C D G G
As I was out rid - ing one morn - ing for pleas - ure

G G G G C C C C D D D D
I spied a cow - punch - er, he was lop - in' a - long

G G G G C C C D C D G G
His hat was throwed back and his spurs were a - jing - lin'

G G G G C C C C D D D G
And as he a - proached me, he was sing - in' this song

G G F F F G G G G G C G
Whoo - pee ty yi yo, get a - long lit - tle dog - ies

G F F F C G G G D G
It's your mis - for - tune and none of my own

G G G G G C C C D D D G G
Whoo - pie tie - ey yi yo, get a - long lit - tle dog - ies

G G D G C G D7 D7 D7 D7 G
You know that Wy - o - ming will be your new home

- You don't have to play well to begin practicing. But you have to begin practicing, to play well.
- But don't turn your practice into a chore. Don't "work" music. Rather, "play" music.

HOME ON THE RANGE Arranged by Adam Miller © 2025 Beginning-Intermediate

Diatonic 3/4 Key of C

Dr. Brewster M. Higley of Smith County, Kansas, wrote this lyric as the poem called "My Western Home" in the early 1870s. The tune is traditional.

C C C G7 **C7** C7 C7 F F F **Dm**
 Oh, give me a home where the buf - fa - lo roam

Dm Dm C C C **Am** G Am **G (D7 / G7)**
 Where the deer and the an - tel - ope play

G7 C C G7 **C7** C7 C7 F F F **Dm**
 Where sel - dom is heard a dis - cour - ag - ing word

Dm Dm C G7 C **G7** C G7 C **(G7 / C / G7)**
 And the skies are not cloud - y all day

C **G7** C G7 C C C **Am** Am Am Am G Am G **(D7 / G7)**
 Home, home on the range, where the deer and the an - tel - ope play

G7 C C G7 **C7** C7 C7 F F F **Dm**
 Where sel - dom is heard a dis - cour - ag - ing word

Dm Dm C G7 C **G7** C G7 C
 And the skies are not cloud - y all day

STREETS OF LAREDO Arranged by Adam Miller © 2025 Beginning-Intermediate

Diatonic 3/4 Key of C

This Traditional American folksong is a variant of the English ballad, *The Unfortunate Rake*. The melody is the Irish ballad, *The Bard of Armagh*.

MAJOR CHORDS

C G7 C G7 C G7 C G7
As I walked out in the streets of La-redo, as I walked out in La-redo one day

C G7 C G7 C G7 C G7 C
I spied a young cowboy all wrapped in white linen All wrapped in white linen as cold as the clay

USING MINOR CHORDS

C G7 Am G7 Am G7 Am G7
"Twas once in the sad-dle I used to go dash – in, t'was Once in the sad-dle I used to be gay

C G7 Am G7 Am Dm C G7 C
First to the dram house and then to the card house; got shot in the breast and I'm dying to - day

TWO-CHORD "TEN-HOLE HARMONICA" ARRANGEMENT

G7 C G7 C G7 C G7 C G7 C G7 G7
As I walk-ed out in the streets of La - re- do

G7 C G7 C G7 C G7 C G7 C G7
As I walk - ed out in La - re - do one day

G7 C G7 C G7 C G7 C G7 C G7 G7
I spied a young cow - boy all wrapped in white lin - en

G7 C G7 C G7 C G7 C C G7 C
All wrapped in white lin - en as cold as the clay

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SIX CHORD ARRANGEMENT

G7 C F C F C F C G C G G
As I walk - ed out in the streets of La - re - do

G Am G Am G Am F Am G Am G
As I walk - ed out in La - re - do one day

G7 Em Dm Em Dm Em Dm Em Dm Am G G7
I spied a young cow boy all wrapped in white lin - en

G7 Am Em Am Dm Am Dm Am Am G7 C
All wrapped in white lin - en as cold as the clay

BLUE MOUNTAIN Arranged by Adam Miller © 2025 Beginning-Intermediate

Lyrics Judge Fred W. Keller, melody *Bound Down in Prison Walls* **Diatonic 3/4 Key of G**

G D G C D D sus 4/D
1. My home was down in Texas. My past you must not know

G C G Em G D G
For I seek a refuge from the law, where the sage and the piñon grow

G D G C D D sus 4/D
Blue Mountain, you're azure deep, Blue Mountain with your sides so steep

G C G Em G D G
Blue Mountain with a horsehead on your side, you have won my heart to keep

G D G C D D sus 4/D
2. For the brand L - C. I ride, with the sleeper calf on the side

G C G Em G D G
I'll own Hip, Side and Shoulder, be - fore I get older, zapa - tero, don't you tan my hide

G D G C D D sus 4/D
3. We trade at Mun's store with the bullet holes in the door

G C G Em G D G
His calico treasure my pony can measure when I'm drunk and feelin' sore

Folksinging.org

BEATLES SONGS Arranged by Adam Miller © 2025 Beginning-Intermediate

IN MY LIFE by Lennon and McCartney (1968) **CHROMATIC 4/4 Key of D Slowly**

D A Bm D7 G Gm D
There are pla - ces I'll re - mem - ber, all my li - fe, though some have changed

D A Bm D7 G Gm D
Some for - ever, not for bet - ter, some have go - one and some re - main

Bm E7 C D
All these places have their mo - ments, with lov - ers and friends, I still can re - call

Bm E7 G Gm D
Some are dead and some are liv - ing. In my life, I've loved them all

D A Bm D7 G Gm D
But of all these friends and lo - vers, there is no one com - pares with you

D A Bm D7 G Gm D
And these memories lose their meaning when I think of love as something new

Bm E7 C D
Though I know I'll never lose af - fect - ion for people and things that went before

Bm E7 G Gm D
I know I'll often stop and think a - bout them. In my life, I've loved them all

Folksinging.org

I WILL by Paul McCartney (1968) Arranged by Adam Miller © 2025 Beginning-Intermediate

DIATONIC

4/4

Key of G

G G G Em Em Am Am (D) D G G Em Em Bm
Who knows how long I've loved you? You know I love you still

Bm Bm C C D D G G (Em) Em D Am Am D D G (Em / Am / D /)
Will I wait a lone - ly life - time? If you want me to, I will

D G G Em Em Am Am (D) D G G Em Em Bm
For if I ev - er saw you I did - n't catch your name

Bm Bm C C D D G G (Em) Em D C C D D G
But it ne - ver real - ly mat - tered I will al - ways feel the same

Am Em Am Bm Am G G Em Em Am Em Am D D G
Love you for - ev - er and for - ev - er, love you with all my heart

Am Em Am Bm Am G G Em Em A7 E7 A7 A7 A7 D7
Love you when - ev - er we're to - ge - ther, love you when we're a - part

D7 G G Em Em Am Am (D) D G G Em Em Bm
And when at last I find you, Your song will fill the air

Bm Bm Am Am D D G G (Em) Em D Am Am D D G G (Em)
Sing it loud so I can hear you, make it ea - sy to be near you

Em D Am Am D D G G Em Em
For the things you do en - dear you to me

Am Am D7 D7 G
Oh, you know I will.

Folksinging.org

NORWEGIAN WOOD by Lennon & McCartney (1965)

Arranged by Adam Miller © 2025

Beginning-Intermediate

Chromatic**6/8****Key of D**

D G D G D C C D D C C G D
 I once had a girl or should I say she once had me

D G D G D C C D D C C G D
 She showed me her room. Is - n't it good? Nor - we - gian wood.

Dm Dm Dm Dm Dm C C C Dm Dm C Dm C G
 She asked me to stay and she told me to sit a - ny - where

Dm Dm Dm Dm Dm C C C Dm Dm C Dm C Em (A)
 So I looked a - round and I no - ticed there was-n't a chair

D G D G D C C D D C C G D
 I sat on a rug bi - ding my time drink - ing her wine

D G D G D C C D D C C G D
 We talked un - til two and then she said, "It's time for bed"

Dm Dm Dm Dm Dm C C C Dm Dm Dm C Dm G
 She told me she worked in the mor - ning and star - ted to laugh

Dm Dm Dm Dm Dm C C C Dm Dm Dm C Dm Em (A)
 I told her I did - n't and crawled off to sleep in the bath

D G D G D C C D D C C G D
 And when I a - woke, I was a - lone, this bird had flown

D G D G D C C D D C C G D
 So, I lit a fire. Is - n't it good? Nor - we - gian wood.

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MICHELLE by Lennon & McCartney (1965)

Arranged by Adam Miller © 2025

Chromatic

4/4

Key of D

D		D		Gm	Dm				
Mi	-	chelle,	-	ma	belle				
C		C	C	C	Bb	<i>D^{o7}</i>	<i>D^{o7}</i>	<i>D^{o7}</i>	
These		are	words	that	go	to -	geth	-	Bb A7
									er well
<i>D^{o7}</i>	<i>D^{o7}</i>								
Bb	Bb		A7						
My	Mi	-	chelle						
D		D		Gm	Dm				
Mi	-	chelle,	-	ma	belle				
C	C	C	C	Bb	<i>D^{o7}</i>	<i>D^{o7}</i>	<i>D^{o7}</i>		
Sont	des	mots	qui	vont	très	bien	Bb	-	A7
							en		semble
<i>D^{o7}</i>		<i>D^{o7}</i>							
Bb		A7	Bb		A7				
Très		bien	en	-	semble				
A7	Dm	Am	Am	Am	Dm	Am	Am	C	Dm
I	love	you,	I	I	love	you,	I	love	you
F		Bb	F7	Bb	F7		Bb		
That's		all	I	want	to		say		
A7		A7	A7	Dm	Dm	A7		Dm	
Un	-	til	I	find	a	wa	-	ay	
Dm	A7	Dm	Dm	A7		A7	Dm	Dm	A7
I	will	say	the	on	-	ly	words	I	know
A7		Dm	A7		Dm		A7		
That		you'll	un	-	der	-	stand		

Folksinging.org

Anna's Visa

Leif Goras (Sweden) about 1980
Autoharp arr. by Arlene Porteous, 2025

G D G Am D

G / / D / C G / / / / D Am / Em Am EmAmEm / D C / D G

10 **G D G C D7 G**

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

18 **G C Am D D7 C**

G / / / / / / / / / C G / Am G / D C / D7 / C G

26 **G C Am G D7 G**

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

Mallard Island Hymn

(Minnesota: A History of the Land, 2005 and The National Parks, 2009) Peter Ostroushko

Autoharp arr. by Arlene Porteous, 2025

1

D G D A D G D

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

11

G D G D G D G

G D / / A D A D / G / DA D A D / G D / AD G D

22

A G D G D A D

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

2

33

D F#m G D Bm A G D G Bm G

DA D A F#m / G D / / A Bm / A D G D // G D Bm A G D

45

D G Bm D G D Em

/ / A D A D G D G / DA Bm A D / G D / AD Em D Em D

56

G D F#m G D Bm A7 D

G / DA D A F#m / G D / / A Bm F#m A7 G D /

Tag

66

D F#m G D A7 G D

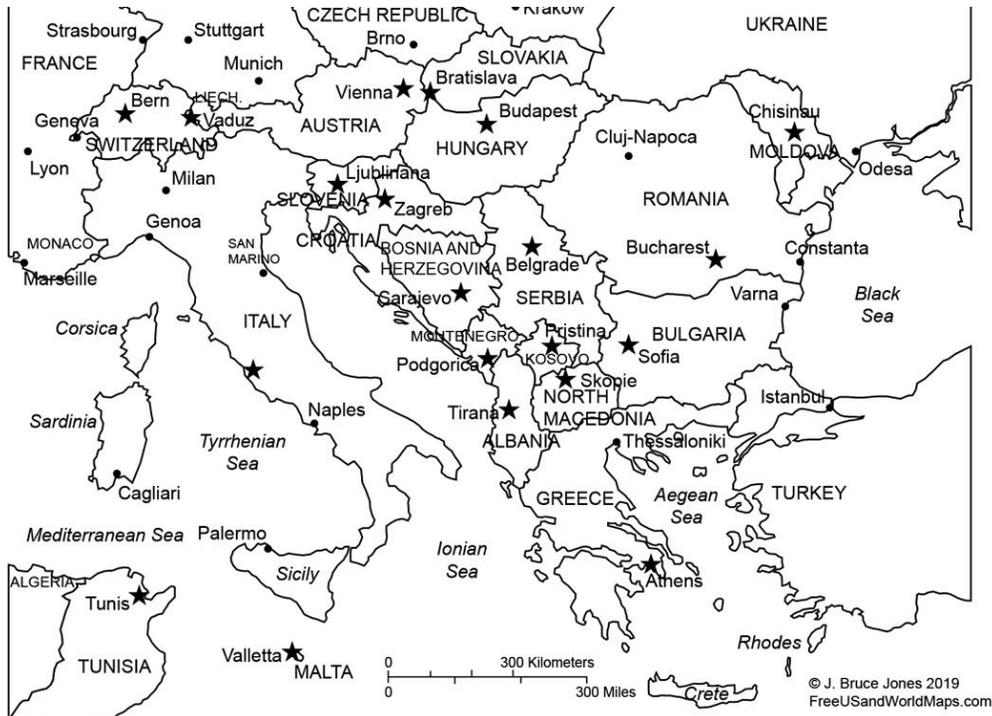
DA D A F#m / Bm G D / / A D / A7 G D /

(Tag: Final retard and end)

Bulgarian song in 7/8– Mary Proudfoot

A song new to NWAG this year from the Pirin Mountains of Bulgaria.

We will learn through listening, clapping, moving, playing chords in rhythm, and learning the melody. (All levels) Chords needed: G-C-D



Bulgarian folk music has several unique characteristics compared to “Western” music. Uneven meters are often used (7/8, 9/8, 15/16 for examples). Instruments include the gaida (Bulgarian bagpipe), kaval (end blown flute), tambura (stringed instrument with a neck), and the gadulka (bowed string instrument). The vocal style varies by region of the country, but includes a forward placement of the sound. Very tight harmonies are characteristic and dissonances are often a feature of the songs. With multi part songs, there is often a drone sung below the other voices.

“Magde, Magde ” is a traditional folk song from the Pirin region in Southwest Bulgaria. It is popular in North Macedonia and Southwestern Bulgaria, as these areas share many aspects of culture. The version that we are using is sung by the women's group, Banska Bystrica with the men’s group, Banski Starcheta . The link to their video is:

<https://www.youtube.com/watch?v=czrFgvx0eu0>

We will learn Magde, Magde in 7/8, in one of the most common Bulgarian rhythms, 3-2-2 . This is often spoken of as long - short- short. Bulgarian music also uses the 2-2-3 rhythm for some songs, and more rarely the 2-3-2 rhythm.

Magde, Magde uses the introduction to start and then repeats between each verse. There are 3 verses to the song.

I have found that the Pro Metronome app has been helpful when learning a new song in the uneven meters. There is a free version for both Mac and Android that I believe supports uneven rhythms. I use the Pro version to avoid the ads.

Notes on words:

U is pronounced as OO in the word ubavitse

I is pronounced as E

I az is pronounced as yaz

Ke is pronounced and kay

Ludo- means crazy in a good way- As in full of dreams and energy. There is no good direct English translation for this word.

Магде, Магде- lyrics

Magde, Magde, mori, ubavitse
Magde, Magde, mori, gizdavitse

Magde, dear, beautiful woman,
Magde, dear, well dressed woman

* Taia vecher, Magde, ke ti doidem
Ke ti doidem, Magde, godejari./2
(both lines)

Tonight, Magde, we'll come to you
We'll come to you, Magde, the group
to arrange a marriage.

Da ne ne si, Magde, ti vurnala
Da ne ne si, Magde, posramila

Don't send them back, Magde
Don't embarrass me, Magde

*Magde, Magde, mori, ubavitse
Made, Made, mori, gizdavitse /2
(both lines)

Magde, dear, beautiful woman,
Magde, dear, well dressed woman

Doidi, doidi, ludo dovechera/2

Come, come, crazy man tonight/2

*Sama porti, ludo, ke otvora
I so tebe, ludo, I az ke begam/2 (both
lines)

The gates, crazy one, will open for
you alone
And I will go away with you, crazy
one.

*Chorus

Магде, Магде/ Magde, Magde

taught by Mary Proudfoot
NWAG 2025

Southwest Bulgaria/ North Macedonia
as sung by Banski Bystrica and Banski Starcheta
autoharp arrangement Mary Proudfoot

G G G C G

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

6 G G G C G G C G

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

11 G C G C G G C G

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

Verse
17 G G D G G

D G / / D D G / D G D / G D D G / / D G / / D
Mag - de Mag - de mo - ri U - ba - vi - tse----- Mag - de Mag -

Chorus
22 G D G C G D

D G / D G D / G D G G / / C / G C G G / D G D / G D
-de mo - ri giz - da - vi - tse----- Tai - a ve - cher Mag - de ke ti doi -

28 G C G D G

D G / / C / G C G G / D G D / G D G G / /
-dem----- Ke ti doi - dem Mag - de go - de - ja - ri-----

COUNTRY ROADS by John Denver (C/D)

C **am**
1 Almost Heaven, West Virginia,
G **F** **C**
Blue Ridge Mountains, Shenandoah River.
C **am**
Life is old there, older than the trees.
G **F** **c**
Younger than the mountains, growing like a breeze .
R C **G** **am** **-F**
Country Roads, Take me home, To the place, I be-long ...
C **G**
West Virginia, Mountain Moma,
F **C**
Take me home, Country Roads .
(Fine: Tagx2): **G7** **C**
Take me home, (down) Country Roads. .
C **am**
2 All my memories, gather round her,
G **F** **C**
Miner's lady, stranger to blue water,
C **am**
Dark and dusty, painted on the sky,
G **F** **C**
Misty taste of moonshine, tear drop in my eye .
R .
B am **G** **C**
I hear her voice, in the morning hours she calls to me,
F **-C** **G**
Radio re-minds me of my home – far away,
am **Bb** **F**
Driving down the road I get the feeling -
C **G** **-G7**
I should have been home yesterday – yester-day... .
(Fine: Back up to R & then tag last line)

Don't Worry—Be Happy (key of D)

[D] Here's a little song I wrote,
You [Em] might want to learn it note for note.

Don't [G] worry, [A] be [D] happy.

[D] In every life we have some trouble,
[Em] But if you worry you make it double.

DWBH [D-Em-G-A-D] Ooh.....

[D] Ain't got no cash , ain't got no style.
[Em] Ain't got no baby to make you smile. DWBH

[D] 'Cause when you worry your face will frown,
[Em] That will bring everybody down. DWBH

[D] Ain't got no place to lay your head
[Em] Somebody came and took your bed. DWBH

[D] The landlord say your rent was late
[Em] He might have to litigate. DWBH

EARLY MORNING RAIN by Gordon Lightfoot (Paul: C-D)

NOTE: Chords are set up for melody playing, avoid all in () for accomp.

1 C em dm (F) C
In the Early Morning Rain, With a dollar in my hand ..
am dm F C
With an aching in my heart, And my pockets full of sand ...
dm (C) dm (- G) dm F C
I'm a long way from home, & I miss my loved ones so ...
em (- G) dm (F) C
In the early morning rain, With no place to go ...

2 I iii -V ii IV I
Out on runway number nine, big 7-0-7's set to go ...
vi ii -IV I
But I'm stuck here on the ground, where the cold wind blows...
ii (I) ii -IV ii IV I
Now the liquor tasted good, and the women all were fast ...
iii - V iii IV I
Well there she goes my friend, well she's rolling down at last ...

3 I iii-V ii IV I
Hear the mighty engines roar, see the silver wing on high ...
vi ii IV- I
She's away and westward bound, Far above the clouds she'll fly ...
ii (I) ii-IV ii IV I
Where the mornin' rain don't fall, And the sun always shines ...
iii -V ii IV I
She'll be flyin' o'er my home, In about three hours time

4 I iii -V ii IV I
This old airport's got me down, It's no earthly good to me ...
vi ii -IV IV I
'Cause I'm stuck here on the ground, Cold and drunk as I might be ...
(tag) I ii (I) ii -V ii IV I
You can't jump a jet plane, Like you can a freight train ...
iii - V ii IV I
So I best be on my way, In the early morning rain...
(optional additional tags)
ii IV I
In the early morning rain...
ii IV I (Vocally up a third)
In the early morning rain...

Early Morning Rain – Soldiers Coming Home

<p>1 C He dreams of Early Morning Rain, But the aching in his heart, He's been too long from home, O Dreams of early morning rain, 2 Some early morning rain, & be the happiest one alive, Now he's a long way from home, He dreams of early morning rain, 3 She wakes up during morning calm, hopes to see his face again, But only his picture on the wall, He'd been so long away from home, though his videos helps his love show, While in the early morning rain, 4 D Out on runway 109, And father holds her hand, He won't ever fly again, When his buddies bring him home, 5 This old song can't make a change, Can we remember to forget, Sometimes I wonder what to do, In the early morning rain, (tag) em (D) em-A When we wonder what to do, Every early morning rain,</p>	<p>dm (F) C With some dollars in his hand .. 'Cause of pockets full of sand ... To forget his loved ones so ... Without a way to call home ... he'll laugh like yesterday. To stop counting down the days. and his loved ones miss him so. in the twilight desert day. & his clothes untouched & dry her tears gently flow. big old 747 coming home, while their pain comes & goes. He won't ever smile or stand with dust of Af-gani-stan. "Cause words don't under-stand. to be more than we can. As I wander by the sea. Let's bring our loved ones home, Let the waves come up the beach Let's just keep our loved ones home</p>
--	--

HOME ON THE RANGE (key of G)

1 G C
O give me a home where the buffalo roam

G A7 D7
Where the deer and the antelope play

G -C
Where seldom is heard a dis-couraging word

G D7 G
And the skies are not cloudy all day .

R: G D7 G
Home, home on the range

em A7 D7
Where the deer and the antelope play

G G7 -C
Where seldom is heard a dis-couraging word

G D7 G
And the skies are not cloudy all day .

2 G C
Where the air is so pure and the zephyrs so free

G A7 D7
And the breezes so balmy and light

G C
That I would not exchange - my home on the range

G D7 G
For all of the cities so bright .

3 G C
How often at night when the heavens are bright

G A7 D7
With the light of the glittering stars

G -G7 C
I stand there a-mazed & I ask as I gaze

G -D7 G
Does their glory ex-ceed that of ours?

Knockin' on Heaven's Door **(by Bob Dylan, last verse by Paul: C)**

(C G dm, C G F)

Chords For All: I V ii, I V IV

**R1 Ooooh Oooooh Ooooh,
Ooooh Oooooh Ooooh.**

**1 Ma, take this badge off of me,
I can't use it any-more,
It's getting dark – too dark to see,
Feel like knocking on Heaven's door.**

**R2 Knock–kno-ocking on heaven's door,
Knock–kno-ocking on heaven's door,**

**2 Mama, put my guns in the ground;
I can't shoot them anymore,
That long black cloud is coming down,
Feel like knocking on Heaven's door.**

**R1 Ooooh Oooooh Ooooh,
Ooooh Oooooh Ooooh**

**3 Spirit, take this name from me,
I don't need it any-more.
It's getting light–enough to see,
Feel like I'm walking through Heaven's door.**

**R2 Knock–kno-ocking on heaven's door,
Knock–kno-ocking on heaven's door**

**R1 Ooooh Oooooh Ooooh,
Ooooh Oooooh Ooooh**

SUMMERTIME - Key of Am

1934 GEORGE GERSHWIN, who wrote many Tin Pan Alley songs / From opera Porgy and Bess

Start by vamping chords leisurely (*Rocking back and forth*):

Am / E7 / Am / E7 / Am / E7 / Am

E7 Am / E7 / Am
Summer time ----
/ E7 / Am / E7 / Am / E7
and the living is ea - sy ---
/ Dm / /
Fish are jumping ----
/ Am / E7 / Dm / E7 / /
and the cotton is high ----
/ Am / E7 / Am
Oh, your Dad - dy's rich ---
/ E7 / Am / E7 / Am / E7
and your Mom is good look - ing ----
/ C / Am / (Dm) / E7 / Am / E7 /
So hush, little baby ----- do - n't you cry!

One of these mornings ---
You're gonna ri - se up sing - ing ---
then you'll spread your wings ----
and you'll take to the sky ----
But 'til that mor - ning ----
the - re's nothing can harm you ----
With Daddy and Mammy ----
Sta - nd - ing b - y.

Try this Gershwin ending, using these chords:

Am - E7 - A7 - B7 - Dm - E7 - Am ~~~~~

Almost Home: Cathy Barton Para Memorium: Chords & Lyrics

(via Ron Wahl's 2022 MLAG class, ok to add words per Ron)

(Tune alone: 1 2 R R) (Song: 1 R1 -> INSTR:1>R -> 2 R2 w/tag)

1 G am C G
A choir's chord-without words, a bird's song-as leaves fall
G -am C D-D7
Waves to shore-disap-pear, Her tide's gone, her moon's still here
C G em C
Her tree-grows strong, and her vines-flower high.
G D G - C (d) G
Birds-flying south: Re-mem-ber, and stop on by
R1 C bm am G
She lives on-more than all the music played ...
C G em (A) -D7
Her colors shine light .. in all music made ...
C bm am -G
Yes-living on - twixt each note-from a-bove...
C G D7 G
Our hearts know-no end, her tree grows with love
2 G am C G
What's that distant thunder? Is it the sun-coming down...
G am C D-D7
Feel the breeze moving lighter-As it leaves our little town...
C G em C
Calling softly-sweet, Her answer flies branch to ground,
G D G C (d) G
Where chipmunk greets his squirrel-with friendly little sound ...
R2 C bm am G
We'all live on ... more than music plays...
C G em (A) -D7
Our colors shine bright ... in all music made ...
C bm am -G
Yes - living on, twixt each note from a-bove ...
C G D7 G
Hearts flow-no endings-our trees grow with love
(tag):
C G D7 G
Our hearts know-no ending-our trees grow with love ...

Moon River: Intro: C-dm7-em-F7-G7

Prelude: (Hepburn's Thoughts B4 singing)

C em7 dm7 G7
He says we're very young, but each day ... ends so fast ...
C am7 dm7 G7
Fu-ture can't be foretold, but each night's just like the last
F em7 am7 - C
He's not my love – but may be ... my best friend ...

dm7 F dm7 em7-G7
Don't know – how I feel – and don't want this ... to ever ... end ...
1 C am7 dm7 (G7) C dm7 (G7) C dm7 - G7

Moon river, wider ... than a mile, I'm cross...you in style .. some day ...
am7 C7 F7 em7 am7 -em7 A7 dm7-G7

O dream maker, you heart breaker, Wherever you're goin', We're goin' your way
2 C am7 dm7 (G7) C dm7 (G7) C dm7-G7

Two ... drifters ... off-to see the world, it's such-a lovely world- to see ...
am- am7 F7 dm7 em7-F7 em7 - F7

We're af-ter – the same ... Rainbow ends ... Waiting round the bend,
em7 am7 dm7-G7 C - G7

My Huckleberry friend Moon River, and me

(inst. Interlude – one verse, then repeating whole song or ?)

1 C am7 dm7 (G7) C dm7 (G7) C dm7 - G7
Moon river, wider ... than a mile, we're cross...you in style .. some day ...
am7 C7 F7 em7 am7 -em7 A7 dm7-G7

O dream maker, you heart breaker, Wherever you're goin', We're goin' your way
2 C am7 dm7 (G7) C dm7 (G7) C dm7 - G7

Two ... drifters ... off-to see the world, it's such-a lovely world- to see ...
am- am7 F7 dm7 em7-F7 em7 - F7

We're af-ter – the same ... Rainbow ends ... Waiting round the bend,
em7 am7 dm7-G7 C - dm7 - em7 - F - C

My Huckleberry friend, Moon ... River, ... and you.

OVER THE RAINBOW by E.Y.Harburg & Harold Arlen; Prelude:Eva Cassidy

Prelude: C G dm (F) C am

When all the clouds darken up the sky ways, There's a rainbow

C G -C F C

highway to be found; Lead-ing from your window pane,

F C -G dm - C

Just a Step be-yond the Rain:

C am emi -C F dm C - am

1 SOME WHERE OVER THE RAIN-BOW, WAY UP HIGH;

dm F C am F G dm - em - C

THERE'S A LAND THAT I HEARD OF ONCE IN A LUL - LA - BY

C am em -C F dm C - am

2 SOMEWHERE OVER THE RAIN-BOW, SKIES ARE BLUE,

dm F I am F G dm em C -G7

& THE DREAMS THAT YOU DARE TO DREAM REALLY DO COME TRUE

Bridge C -am7

SOME DAY I'LL WISH UP-ON A STAR,

dm F dm-F - G

AND WAKE UP WHERE THE CLOUDS ARE FAR BEHIND ... ME

C

WHERE TROUBLES MELT LIKE LEMON DROPS,

- D em G em G

A-WAY ABOVE THE CHIMNEY TOPS, THAT'S WHERE YOU'LL FIND ME

3 C am em7 -C F dm C - am

SOME WHERE OVER THE RAIN-BOW, BLUE BIRDS FLY;

F dm C am7 -F dm G (C) dm em C (-G7)

BIRDS FLY OVER THE RAIN-BOW, WHY - THEN OH WHY - CAN'T - I?

B2 C C7 -dm C

IF HAPPY LITTLE BLUE BIRDS FLY-BE-YOND THE RAINBOW-WHY-OH-

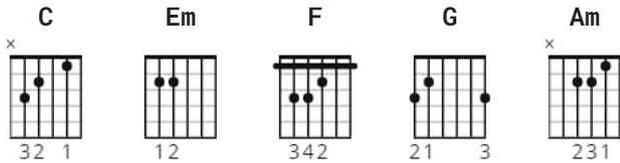
dm G7 C FINE: C am7 em7 D

WHY-CAN'T-I? Some-Where Some-Where ... Some-Where ...

Somewhere Over The Rainbow Chords by The Blanks

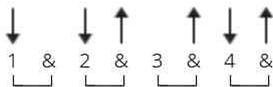
Difficulty: beginner
Tuning: E A D G B E
Key: C

CHORDS



C **G** **Dm** **C**
STRUMMING Prelude: When All the Clouds darken up the Sky Ways,

180 bpm



C **Am** **G**
 There's A Rainbow Highway to Be Found,

- **C** **F** **C**

[Verse 1]

C **Em** **C**
 Somewhere over the rainbow
F **C**
 Way up high
Am **C** **F**
 There's a land that I heard of
G **Dm** **Am** **C**
 Once in a lullaby

Leading From Your Window Pane,
F **C** -**G** **Dm** - **C**
 Just A Step Beyond the Rain ...

[Chorus]

C **Em** **C**
 Somewhere over the rainbow
F **C**
 Skies are blue
Am **C** **F**
 And the dreams that you dare to dream
G **dm** **C** - **G7**
 Really do come true

[Verse 2]

C **C7**
 Some day I'll wish upon a star
Dm **F** **Dm** **G**
 And wake up where the clouds are far behind me
C
 Where troubles melt like lemondrops
D
 Away above the chimney tops
em **G** **dm** **G**
 That's where you'll find me

[Chorus]

C em - C
Somewhere over the rainbow
F C
Bluebirds fly
F C am - F
Birds fly over the rainbow
G dm G C - G
Why then, oh why can't I?

[Verse 3]

Bridge:

C
Some day I'll wish upon a star
dm F -dm- G
And wake up where the clouds are far behind me
C
Where troubles melt like lemondrops
- D
Away above the chimney tops
em G dm G
That's where you'll find me

[Chorus]

C Em am F
Somewhere over the rainbow
F C
Bluebirds fly
F C
Birds fly over the rainbow
G dm G C
Why then, oh why can't I?
C
If happy little bluebirds fly
dm
Beyond the rainbow
C dm G7 C C am7 em7 D
Why, oh why can't I? Some-Where, Some-where some- where ...

Style Showcase

Duck's Eyeball

trad, from Lauchlin Shaw

1. G Fine 2. G

1. C D 2. C D D.C. al Fine

end with A part; some fiddlers play AAB rather than AABB

Arranged by Steve Akerman

Margaret's Waltz

Pat Shuldham Shaw

Chord progression for Margaret's Waltz:

System 1: G, Bm, Am, D
C / G C G Am Bm G Bm Am G Am G D C /

System 2: G, Bm, C, D, 1. G, 2. G
G C G Am Bm / G Am Bm / D G C / G / C

System 3: G, Bm, C, D, G
G C D G Bm G C G C / D G D G Am G Am

System 4: Bm, C, D, G, Bm, C
Bm / / C G C G D G C G C D G Bm C Bm C Bm

System 5: D, G, Bm, C, D, G
D C / G C G Am Bm / G Am Bm / D G

Arranged by Steve Akerman

The Harper's Blessing

1 C Am Dm G

As you go a - long the road may the sun - shine tra - vel with you. May you

C G C / / / Am G Am Dm Am Dm Am G / C G

6 C Am Dm G

al - ways feel at home, e - ven though you're far a - way. May your

C G Am Dm Am Dm Am G C G

10 F G C Am

heart be filled with song, as good friends ga - ther 'round you. May you

F / / / G / C / G Am / G

14 F G C

al - ways re - mem ber you are loved.

F G F G / C G C

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