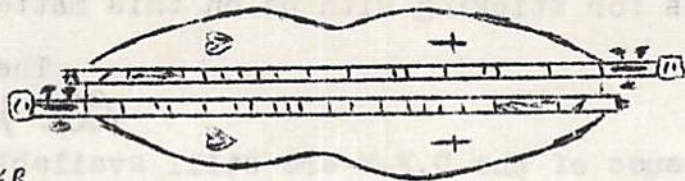


2 PERSONS CAN
Play it together

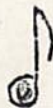


THE DOUBLE (COURTING) DULCIMER

PLEASE TELL YOUR FRIENDS
ABOUT
THE DULCIMER PLAYERS NEWS !!

A double dulcimer builder that
we know of is:

Homer C. Ledford
125 Sunset Heights
Winchester, Ky 40391



THE DULCIMER PLAYERS NEWS



© Copyright 1975

Address all inquiries to:
 The Dulcimer Players News
 c/o Phillip Mason - Editor
 RFD 2, Box 132
 Bangor, Maine 04401

THIS MONTHS FEEDBACK

Dear Freinds:

To begin with, many thanks are due to those who have sent in their subscriptions this past month. It is both gartifying and heart-warming to see the DPN so well recieved out there in Dulcimer land. We continue to seek new friends and subscribers, which helps to spread the word about dulcimers. If you have a friend who might be interested in the DPN, please send us his or her address and we will mail them a free copy to look over. Word-of-mouth is what we depend upon for our basic advertising.

This month has brought some news from various professional performers who are involved with the dulcimer. Kevin Roth; R.D. 1; Kennett Square, Pa. 19348, has written us that he has a brand new album out on Folkways (#2367) called "Kevin Roth Sings & Plays Dulcimer". Kevin does a lot of concerts as well as being involved in dulcimers in a collecting and scholarly way as well. A great many of his concerts are followed by workshops that are eagerly attended and Kevin Roth is certainly considered as one of the very finest dulcimer players in the country. A New York newspaper once reviewed his style as follows: "Kevin's fingering of the dulcimer can only be described as delicate and his technique as complicated". Kevin's future is directed towards his desire to continue his performing of concerts, teaching the dulcimer and its music, composing and writing his own compositions, and to continue learning and disseminating this knowledge and art. We hope to hear more from Kevin about dulcimers for future issues of the DPN.

Another performer we have heard about this month is Lorraine A. Lee of South Natick, Mass. Lorraine is involved with lessons, concerts, workshops, and dulcimer building classes. She may be contacted by phone at Area Code 617 653-8290.

We have also heard from Jean Schilling again this month, and do thank Jean for the nice comments about our new book, "The Dulcimer Players Bible". The schillings are very much involved in the folk ways, and besides running Jean's Dulcimer Shop, and the Folk Life Center of the Smokies, they operate Tradition Records (P.O. Box 8; Cosby, Tenn. 37722.). Among their recordings at Tradition are OLD TRADITIONS (#JS-5117) and PORCHES OF THE POOR (JLS-617) both by the Schillings (Jean & Lee). Also BOUND TO SING THE BLUES by Sparky Rucker; FOLK FESTIVAL OF THE SMOKIES Vol 1 & 2; and HOWDAYADO! by Janette Carter, with some less-often heard Carter Family songs.

We got a couple of real nice letters from Dr. George F. Orthey (432 S. 4th St.; Newport, Pa. 17074), a builder of quality musical instruments, who is lucky enough to have studied some about the building of dulcimers from Howard Mitchell. Dr. Orthey builds both plucked and hammered dulcimers, as well as harpsichords and salteries; and his instruments can hardly be beaten for the price. Dr. Orthey is concerned with quality and craftsmanship, and the following passage from his brochure reflects that concern: "Orthey instruments are individually handcrafted from carefully selected woods of the finest quality, resulting in instruments with distinct personalities. Extensive time and effort have been put into a detailed study of the history and traditions of this instrument. This study has also included examination of the technical aspects which led to the success of the old master craftsmen. New innovation has been added to the integrated concepts of the past to produce unsurpassed quality in traditional workmanship and sound. The craftsmanship of Orthey Dulcimers is fully guaranteed."

Dr. Orthey's guarantee extended one time to a person who had topped payment on a check for an instrument purchased from him. It seemed the only thing wrong was that the person thought it sounded bad - and it did because it was out of tune. After giving some tuning advice to his novice musician, he eventually gained another happy customer to keep his average at 100%. Anyone who might be interested in one of Dr. George Orthey's dulcimers can write to him for a brochure, prices, etc. Great guy!!

Dallas Cline, of Connecticut Folk Arts Center; 346 Ethan Allen Highway; Ridgefield, Conn. 06877, has written informing us that the C.F.A.C. has a dulcimer center. They have music, records, books, and instruments - as well as workshops to learn how to make and play the dulcimer. Dallas also reports well of Mikael (see Builders page) Carstanjen as a dulcimer builder. She says his dulcimers seem to be among the best the center has ever carried -- and they have sold many people's dulcimers from their craft-shop.

Received a subscription this month from Chelsea House Cafe & Folklore Center in Brattleboro, Vermont. Dulcimer things happen here so do stop in a see them. What ????

Spike Hopkins, of the House of Musical Traditions; 7040 Carroll Ave.; Takoma Park, Md. 20012, has written in to clarify our listing of him in our new dulcimer book (The Dulcimer Players' Bible) as dulcimer builders. They are not in fact builders, but do sell the instruments of several craftsmen. They are indeed, however, a continuing and excellent source of dulcimer accessories and information. They ship anywhere too!

Holly Tannen, who has a record album by Folkways also (FA2436) titled "BERKELEY FARMS" (one cut of dulcimer & mandolin; two cuts of dulcimer in string band), has contacted the DPN this month with much interesting information. We hope to be able to get her permission to include a great article by her, "My Style of Dulcimer

Playing", in the next issue ??! Holly has also brought some additional dulcimer recordings to our attention, which were not listed in our "Discography" of recorded dulcimer music in the January 1975 issue.

Besides "BERKELEY FARMS", listed above, the new recordings are:

- (1) "SHEARWATER" by Carthy Martin - Pegasus 12 (English) (Two cuts vocal with dulcimer and guitar.)
- (2) "MARGARET MACARTHUR" Swallowtail Records (two cuts; dulcimer with guitar back-up.)
- (3) "NONESUCH FOR DULCIMER" by Roger Nicholson - Trailer LER 3034 (english). (Primarily dulcimer solos; three songs with guitar and dulcimer.)
- (4) "CLEAR WATERS REMEMBERED" by Jean Ritchie - Sire SES 97014 (Five cuts of songs with dulcimer, also banjo, fiddle, guitar, bass.)
- (5) "OLD TIME DULCIMER SOUNDS FROM THE MOUNTAINS" by The Russell Family - County 734. (Dulcimer with guitar and baritone ukelele.)
- (6) "PLEASE TO SEE THE KING" by Steeleye Span. - Big Tree TS 2004. (British Traditional. One cut has electric dulcimer.)
- (7) "LOVELY ON THE WATER" by Frankie Armstrong - Topic 12-TS-216. (British Trad. ballads. One cut has dulcimer played by Jeff Lowe and Jack Warshaw.)
- (8) "THE GENTLE SOUND OF THE DULCIMER" by Roger Nicholson - Argo ZDA - 204 (Includes Elizabethan music.)
- (9) "KENNY HALL" by Kenny Hall - Philo Records (Four cuts with dulcimer played by Holly Tannen.)

Many thanks to Holly for bringing these to our attention!

*

THE DULCIMER

(Anon.)

Through the forest,
Like ghosts of sounds,
Stole the faint tinkle
Of a Dulcimer.
Like a symphony
Playing beneath the sea,
Three-cornered notes flitted about
Like tiny butterflies.
It was like a fairy dream
In some dark minds place;
Where lacy ferns wave
Ever gently in the Beauty Stream.

I shall never tire of hearing it!!

Further along in this issue we are reprinting the entire contents of Dulcimer Builder Don Romains' mail-order brochure, which contains a lot of very interesting text relating to the dulcimer builders art. We are also reprinting much of "Lucky" & Louise Diamonds brochure, which also contains much interesting material of appeal to a wide dulcimer oriented audience. For prices on all dulcimers of builders mentioned in the D.P.N., you should contact the builder himself to obtain the latest prices and options, as well as shipping costs and arrangements, etc.

Incidentally, our next issue is going to include some photos & drawings, so we invite all readers to send in any pictures which might be of the slightest interest. We would especially like to see some stuff on old instruments and any known history about them. Many of our readers are much interested in tracing the history of the dulcimer, and info on these old instruments can be of immense importance in this effort. Photos should be B & W and of high contrast to reproduce by photo offset.

Rodger Harris of Oklahoma City has written in suggesting we do an article sometime on types of woods used by builders, and where they might be obtained. If you guys know of some good wood sources let us know at the D.P.N. and we'll pass it on. People are in need of good sources since it seems that folks like H.L. Wild no longer send out those nice catalogs ???????

Remember, we are now sending out issues of the D.P.N. on a semi-monthly basis. The next issue will be May-June 1975 and will be mailed out sometime during the first week of May.

Thanks again to all for your interest and support. See ya' next issue.

Peace and Harmony,
--The Editor

**

**

**

**

**

"THE COMPLETE PLUCKED DULCIMER BIBLIOGRAPHY"

(next 6 pages)

We have had such a big response to our January issue offer of a free bibliography to anyone who wanted one that we thought it best to just go ahead and publish it in this issue and get it out to everyone. You will find it to be the most complete in print, and up to date (to our knowledge) as of this issue! We will continue to publish additions and corrections as they come to our attention. This also holds true for the discography which we printed in the January issue (see additions in this issue), and will hold true for the Hammered Dulcimer Bibliography and Discography which will appear in our next issue (May-June 1975).

THE COMPLETE PLUCKED DULCIMER BIBLIOGRAPHY

Compiled by: THE DULCIMER PLAYERS NEWS
c/o Phillip Mason
RFD 2, Box 132
Bangor, Maine 04401

Listed by title
Non-chronologically

"THE PLUCKED DULCIMER - AND HOW TO PLAY IT" - John F. Putnam.
Council of the Southern Mtns.; Berea, Ky., 1961 (book)

"THE MOUNTAIN DULCIMER - HOW TO MAKE IT AND PLAY IT (after a
fashion)" - Howard W. Mitchell. Folk-Legacy Records; Sharon,
Conn., 1966. (book & record)

"HOW TO PLAY DULCIMER TODAY" - David Kay. Chas Hansen Books;
N.Y. (H655), 1974. (book)

"THE DULCIMER PLAYERS BIBLE" - Phillip Mason; RFD 2, Box 132;
Bangor, Maine 04401, 1975 (inst. book)

"FUN WITH THE DULCIMER" - Virgil Hughes. Mel Bay Publications;
Kirkwood, Mo. (inst. book)

"IN SEARCH OF THE WILD DULCIMER" - Robert Force & Albert
d'Ossche. Vintage Books (Random House); N.Y. (book)

"THE DULCIMER BOOK" - Jean Ritchie. Oak Publications; N.Y., 1963

"FOUR AND TWENTY" - Lynn McSpadden & Dorothy French. The
Dulcimer Shoppe; Mountain View, Ark, 1970 (inst. book)

"BRETHREN WE HAVE MET" - McSpadden & French (same as above)

"LIFE IS LIKE A MOUNTAIN DULCIMER" - Neal Hellman & Sally
Holden. Ludlow Music Co.; N.Y. (book and record)

"HOW TO PLAY THE DULCIMER" - Margaret Winters. Boston Music Co.;
Boston, Mass, 1963. (book)

"THE APPALACHIAN DULCIMER" - A.W. Jeffreys. Staunton, Va. 1958

"TUNING AND PLAYING THE APPALACHIAN DULCIMER" - A.W. Jeffreys.
Revised Edition, Staunton, Va.: Appalachian Dulcimer Co. 1964.

"THE APPALACHIAN DULCIMER" - A.W. Jeffreys. Mugwhumps Inst.
Herald, vol. 1, no. 2, March 1972, pp. 8-9. (article)

"PLAYING LEAD DULCIMER" - Richard Wilkie. 3-City Press; Albany,
N.Y. (book)

"DULCIMER INSTRUCTION BOOK" - Stinson R. Behlen. Southern
Highland Dulcimers; Slaton, Texas. (book-6 pages)

"THE DULCIMER BOOK" - John Pearse. London, England: A.T.V.
Kirshmer Music, 1970. (inst. book)

"TEACH YOURSELF APPALACHIAN DULCIMER" - John Pearse. London: English Folk Dance & Song Society, 1966. (book)

"PLAYING THE DULCIMER BY EAR AND OTHER EASY WAYS" - Len & Sue MacEachron. Second Edition, Minneapolis, Minn: Here, Inc, 1970.

"MAKING AN APPALACHIAN DULCIMER" - John Bailey. London: English Folk Dance And Song Society, 1966. (book)

"HOW TO PLAY THE MOUNTAIN DULCIMER: A MANUAL FOR BEGINNERS" H.S. Evans. Lynchburg, Va. 1969. (book)

"THE DULCIMER STORY" - Russell Fluharty. Mannington, W. Va. 1964.

"NONESUCH FOR DULCIMER" - Pearse & Nicholson. London: Scratchwood Music, 1972. (book)

"DULCIMER TUNING" - Martha Schecter. Cambridge, Mass: M. Schecter, 1970. (book - Rm. 14, N-211, M.I.T.)

"SIMMONS FAMILY SONGBOOK"- Simmons Family. (songs & tunings)

"HOW TO MAKE AND PLAY THE DULCIMORE" - Chet Hines. Stackpole Books; Harrisburg, Pa. (book-160 pages)

"DULCIMER SOUND AND PICTURE GUIDE" - Barbara Muller. Hobbs Productions; Edgewater, Fla. (book & Cassette tape)

"THE APPALACHIAN-MOUNTAIN DULCIMER BOOK" - Paul Pyle Studios. Tullahoma, Tenn. (book - 40 pages)

"TO BUILD A DULCIMER" - Paul Pyle Studios. Tullahoma, Tenn.

"HOW TO TUNE AND PLAY THE DULCIMER" - Paul Pyle Studios, Tullahoma, Tenn. (book)

"THE MOUNTAIN DULCIMER" - Rockwell Stephens. Vermont Life, vol. 24, no. 1, Autum 1969, pp. 16-18. (article)

"MOUNTAIN DULCIMER" - Julia Montgomery Street. North Carolina Folklore, vol. 14, no. 2, Nov. 1966, pp. 26-30. (article)

"THE HISTORY OF THE DULCIMER" - Virgil Sturgill. Washington Folk Strums, no. 1, April 1964; no. 2, May 1964. (articles)

"A LITTLE BIT ABOUT THE APPALACHIAN DULCIMER" - David Thomas. Milwaukee Folk, vol. 1, no. 3, 1972, p. 3. (article)

"THE SINGIN' GATHERIN'" - Jean Thomas & Joseph Leeder. N.Y.: Silver Burdett Co. 1939, pp. 54-57 (reference)

"A LOVE BALLAD NEEDS A DULCIMORE" - George H. Tucker. Norfolk Virginia Pilot, June 22, 1969, p C6. (article)

"EINE ALTE SCHEITHOLZ-ZITHER" - Fritz Stradner. Osterreichische Musikzeitschrift, vol. 21, no. 9, 1966 pp. 454-459. (article)

"VOM SCHEITHOLZ ZUR KRATZ-ZITHER; EIN BEITRAG ZUR ENTWICKLUNGSGESCHICHTE DER ZITHER" - Fritz Stradner. Jahrbuch des Osterreichischen Volksliedwerkes, vol. 18, 1969, pp 66-80. (article)

"DER LANGELEIK IN NORWEGEN" - Olaf Snortheim. Pro Musica: Blatter fur Musik von Volk zu Volk, no. 1, 1953 pp. 6-9 (article)

"THE SOUTHERN HIGHLAND DULCIMER AND ITS CRAFTSMAN" - Arlene Steffens. Music Clubs Magazine, vol. 49, no. 3, 1970, pp.14-15

"DIE SCHWEDISCHE HUMMEL: EINE INSTRUMENTENKINDLICHE UNTERSUCHUNG" Stig Walin. Stockholm, Sweden: Nordiska Museet, 1952.

"YOU CAN MAKE SWEET MUSIC ON THE APPALACHIAN DULCIMER" - Lee Wilcox. House Beautiful, vol. 104, no. 10, Oct 1962, pp.204, 226-2:

"A NORWEGIAN PLAYER ON THE LANGLEIK" - Journal of the English Folk Dance and Song Society, vol. 2, 1935, pp. 34-35. (article)

"THE APPALACHIAN DULCIMER" - Scott Odell. 1968 Festival of American Folklife, Washington: Smithsonian Inst., 1968, pp. 30-31.

"FOLK INSTRUMENTS" - Scott Odell. Arts In Virginia, vol. 12, no. 1, Fall 1971, pp. 31-37. (article)

"LANGELEGEN: SOM DANST FOLKEINSTRUMENT" - Hortense Panum. Two volumes, Copenhagen: Lehman & State, 1917. (reference)

"THE STRINGED INSTRUMENTS OF THE MIDDLE AGES: THEIR EVOLUTION AND DEVELOPMENT" - Hortense Panum. Translated by Jeffrey Pulver, London; William Reeves, 1939. (book - reference)

"ENGLISH FOLKSONGS FROM THE SOUTHERN APPALACHIANS" - Cecil Sharp. Oxford Press, London, 1953. (book - reference)

"THE MUSIC AND MUSICAL INSTRUMENTS OF THE PENNSYLVANIA MOUNTAINEERS ALTOONA" - Henry W. Shoemaker. Times Tribune Co. 1923 (ref.)

"SINGING FAMILY OF THE CUMBERLANDS" - Jean Ritchie. Oxford Press N.Y. 1955; Oak Press, N.Y. 1963, p. 276. (reference)

"FOLKSINGERS AND FOLKSONGS IN AMERICA" - Ray M. Lawless. Duell, Sloan & Pearce; N.Y., Revised 1965 (book - Dulcimer in chap. 9)

"JOHNNY APPLESEED, JR." - Pete Seeger. Sing Out!, vol.9, no. 1, Summer 1959. (article)

"THE APPALACHIAN DULCIMER" - Charles Seeger. Journal of American Folklore, vol. 71, no. 279, Jan-Mar 1958, pp 40-51.

"FROM FANCY TO FACT IN DULCIMER DISCOVERIES" - Vernon H. Taylor. Tennessee Folklore Society Bulletin, vol. 23, no. 4, Dec 1957, pp. 109-113. (article)

"SOME POINTERS FOR BEGINNING DULCIMER PLAYERS" - Ralph Lee Smith. Sing Out!, vol. 20, no. 2, Nov-Dec 1970, pp 6-9. (article)

"THE COMPLETE PLUCKED DULCIMER DISCOGRAPHY" - The Dulcimer Players News. Bangor, Maine (continually revised)

"THE COMPLETE PLUCKED DULCIMER BIBLIOGRAPHY" - The Dulcimer Players News; Bangor, Maine. (continually revised)

"THE DULCIMER PLAYERS NEWS" - Phillip Mason, Editor. RFD 2, Box 132 Bangor, Maine 04401 (monthly dulcimer publication)

"HANDICRAFTS OF THE SOUTHERN HIGHLANDS" - Allen H. Eaton. Russell Sage Foundation; N.Y., 1937. (book - Dulcimer in Chapter 13)

"AMERICAN FOLK INSTRUMENTS: THE APPALACHIAN DULCIMER" - Charles F. Bryan. Tenn. Folklore Soc. Bulletin, vol. 18, Mar 1952, pp 1-5.

"THE KENTUCKY MOUNTAIN DULCIMER" - Josephine McGill. The Musician, vol. 22, no. 1, Jan. 1917, p 21. (article)

"DULCIMER" - J.M. Barbour. Museum Quarterly, vol. 20, pp. 312-319, July 1934. (article)

"(references)" - Etude Mag., vol. 48, vol. 62, and vol. 71.

"CONSTRUCTION TECHNIQUES IN AN OLD APPALACHIAN MOUNTAIN DULCIMER" S.E. Hastings, Jr. Journal of American Folklore, vol. 83, no. 300, Oct-Dec 1970, pp. 462-468. (article)

"YOUR PICK OF APPALACHIAN DULCIMERS" - Jene Hughes. Popular Science, Dec. 1973. (article & building plans).

"DULCIMERS" - Robert Mize. Foxfire, vol. 3, no. 1, Spring 1969, pp. 5-8 (reference).

"MUSICAL INSTRUMENTS OF THE AMERICAN FOLK: THE DULCIMER" - Robert Mize. Promenade, vol.1, no. 7, Oct 1940, pp. 1-2. (article)

"THE APPALACHIAN DULCIMER" - Roger A. Nicholson. B.M.G., vol 65, no. 755, Mar 1968, p 190; Performing Right, no. 49, April 1968, p. 21; Spin, vol. 5, no. 6, 1968, pp. 29-30; Folknik, vol. 4, no. 5, Sept. 1968, p. 4. (articles)

"DULCIMER HISTORY PAPERS" - A.W. Jeffreys, Jr. Papers presented before the Virginia Folklore Society, and The Forum Club of Staunton, Va. by A.W. Jeffreys, Jr.

"SYSTEMATIK DER SAITENINSTRUMENTS" - Tobias Norlind. Volume 1, GESCHICHTE DER ZITHER, Stockholm, Sweden: Musikhistorisches Museun, 1936. Col. 193-210: "Trapezzither". Cols. 253-270; "Hummel".

"JETHRO AMBURGEY: DULCIMER MAKER" - Mildred Davidson Creighton. Appalachian South, vol. 1, no. 1, Summer 1965, pp 24-25. (article)

"JOE GAMBILL DULCIMER TO OPRYLAND" - Terry W. Burcham. Huntsville Association of Folk Musicians Newsletter, no. 46, June 20, 1972, pp. 2-7; no. 47, July, 20 1972, pp. 4-6. (articles)

"DULCIMERS" - Merrill C. Gilfillan. The Wonderful World of Ohio, vol. 30, no. 1, Jan 1966, pp. 8-11. Article on Ann Grimes.

"THE PLUCKED DULCIMER OF THE SOUTHERN APPALACHIANS" - Leonard Glenn. Folkways Monthly, vol. 1, no. 2, Jan 1963, pp. 63-72.

"IF YOU LIKE MOUNTAIN MUSIC" - Philip L. Hammer. Science and Mechanics, vol. 35, no. 1, Jan 1964, pp. 100-103 & 114-115.

"THE APPALACHIAN DULCIMER" - Tim Hart. Club Folk, vol. 1, no. 5, July-August 1968, p. 8. (article)

"THE APPALACHIAN DULCIMER: ITS ORIGINS AND HISTORY" - Doris Arlene Herndon. Unpublished MA Thesis, U. of North Dakots, 1967.

"DE NOORDSE BALK" - J.L. de Jong. Mens en Melodie, vol. 12, no. 6, June 1957, pp. 174-176. (article)

"DULCIMER" - A.J. Hipkins. Groves Dictionary of Music and Musicians, fifth edition, edited by Eric Blom, London: Macmillan & co., Ltd., 1954, vol. 5, pp. 799-800. (reference)

"WORLD FOLK SONGS" - Joseph and Miranda Marais. Ballentine Paperback Books #U6013, 1964, pp. 127-204 (book - reference).

"MUSICAL INSTRUMENTS: A COMPREHENSIVE DICTIONARY" - Sibyl Marcuse. Garden City, N.Y.: Doubleday & Co., 1964 (entries for "Appalachian Dulcimer", "Dulcimer", "Hummel", "Humle", "Langleik", Etc,)

"MOUNTAIN MAESTRO OF HUDSON FALLS" - Robert Mellon. Adirondack Life, vol.3, no. 1, Winter 1972, pp. 49-52. (article)

"THE ZITHERS OF THE PENNSYLVANIA GERMANS" - Henry C. Mercer. Collection of papers read before the Bucks County Historical Society, vol. 5, 1926, pp. 482-497. (reference)

"HANDMADE IN AMERICA: THE DELIGHTFUL MOUNTAIN DULCIMER" - Carolyn Meyer. McCalls, vol. 98, no. 8, May 1971. (article)

"MOUNTAIN DULCIMER" - Terry W. Burcham. Huntsville Assoc. of Folk Musicians Newsletter, no. 49, Sept. 20, 1972, pp. 4-5. (article)

"THE FOLK SINGERS OF THE KENTUCKY HIGHLANDS...A TRIP TO HINDMAN" Jack Combs. Spectrum, vol 1, no. 2, Spring 1963, pp. 31-38. (article)

"THE HIGHLANDERS MUSIC" - Dr. Josiah H. Combs. Kentucky Folklore Record, vol. 6, no. 4, Oct-Dec. 1959, pp. 108-122. (article)

"HACKBRETT" - Hans-Heinz Dräger & Walther Wunsch. Die Musik in Geschichte und Gegenwart, vol. 5, 1956, cols 1210-1211. (article)

"HOW TO MAKE AN APPALACHIAN DULCIMER, OR, WHAT TO DO WITH YOUR SPARE TIME AND MONEY" - Tom Alder. Autoharp, no. 30, Oct. 1967, pp. 8-10. Reprinted in Folknik, vol. 4, no. 5, Sept. 1968, pp. 5-6.

"BUILD A DULCIMER" - Red Bell. Stray Notes Nov. 1, 1965 (article)

- "DULCIMER" - Willi Apel. Harvard University Press, 1969, pp. 248-249. (reference). Second Edition.
- "THE PLUCKED DULCIMER" - John F. Putnam. Mountain Life & Work, vol. 34, no. 4, 1958, pp. 7-13. (article)
- "THE APPALACHIAN MOUNTAIN DULCIMER ENIGMA" - Charles F. Bryan. Tenn. Folklore Soc. Bulletin, vol. 20, Dec. 1954, pp. 86 - 90.
- "THE SOUTHERN HIGHLANDER & HIS HOMELAND" - John C. Cambell. New York, 1921, pp. 143-144. (book w/reference)
- "FRAILING THE DULCIMER" - Phillip Mason. The Dulcimer Players News, vol. 1, no. 1, Jan. 1975 (article)
- "ALL ABOUT THE VERSATILE MIXOLYDIAN TUNING MODE" - Phillip Mason. The Dulcimer Players News, vol. 1, no. 2, Feb. 1975. (article)
- "ALL ABOUT THOSE VERSATILE "EXTRA" FRETS" - Phillip Mason. The Dulcimer Players News, vol. 1, no.1, January 1975. (article)
- "USE RECORD OR BOOK TO LEARN DULCIMER" - Ray Andrews. Pick'n' & Sing'n' Gather'n' Newsletter, 1974. (article)
- "DULCIMER MAKERS" - Debbie Renjilian. Pick'n' & Sing'n' Gather'n' Newsletter, 1974. (article)
- "MY STYLE OF DULCIMER PLAYING" - Holly Tannen. Folk Scene Magazine, 1974. (article)
- "MOODS OF THE DULCIMER" - Mel Bay Publications; Kirkwood, Mo. Two Volumes (advanced dulcimer inst. books) 1975.
- "THE DULCIMER PEOPLE" - Jean Ritchie. New York: Oak Publications 1975. (book)
- "DULCIMORE OVER THE FIREBOARD" - A. Cobb. Literary Digest, vol. 62, p. 33, September 27, 1919. (poem)
- "THE COMPLETE DULCIMER REFERENCE BOOK (Plucked & Hammered)" - The Dulcimer Players News, 1975. (Continually Revised)
- "DON ROMINE DULCIMER SHOP" - Don Romine. 4724 NW 59th St.; Okla. City, Okla. 73122. (informative brochure)
- "DIAMOND DULCIMERS" - Lucky & Louise Diamond. 2317 Briggs Road; Silver Spring, Md. 20906. (informative builders brochure)
- "ORTHEY DULCIMERS" - Dr. George F. Orthey, Jr. 432 S. 4th St.; Newport, Pa. 17074. (Informative builders brochure).

If any reader knows of additional material that should be listed in this bibliography we would be happy to get the information and pass it on in a future issue of the D.P.N. THANKS.

THE DULCIMER BUILDERS PAGES

In each issue The Dulcimer Players News profiles a few dulcimer builders on these pages and tells you something of them and the instruments they build. This is not paid advertising, nor do we accept paid advertising for inclusion elsewhere in the D.P.N. For a listing on this page send in a request outlining your involvement with the dulcimer. To repeat, this is a **FREE** service to dulcimer craftsmen! Hope it makes new friends for all concerned!

A Letter from MICHAEL MURPHY:

Dear Phillip:

Glad to hear of your publication, hope you can keep up the good work. I'm enclosing a photograph of the dulcimer that I make (Certainly a beauty - Ed.). I've been making dulcimers for some years now. They are crafted from walnut and poplar that has been aged for over a century. The wood was obtained from an old log cabin in the area, and has a beautiful natural patina. The dulcimers also have a hollowed fretboard, hand-carved heart-shaped sound holes, rosewood pegs, and are of the hourglass shape. If anyone would like to purchase one of my instruments, I have a mail order service and can also provide you with more detailed info. & a black and white photo of the dulcimers. I'm also putting together a book on the dulcimer. If anyone should have any information on the dulcimer or some old pictures of folk musicians that could be published, I'd appreciate hearing from you.

Yours Sincerely,
Michael Murphy
Mills Road R.R. 3
St. Clairsville, Ohio 45387

* * * * *

MIKAEL CARSTANJEN (49 Minivale Rd; Stamford, Conn 06907) has been making beautifully crafted dulcimers at his TREE AND ANCHOR WORKSHOP in Stamford, Conn. for quite some years. He is noted for the fine scrolls, carved and worked out of a variety of hardwoods to blend with the many styles and woods he uses in these instruments. The designs include several types of teardrop shape and variations on the traditional hourglass, all carefully crafted from woods such as walnut, maple, curly maple, zebra wood, cherry, and others. He has worked constantly for a fine sound, experimenting with woods, strings, and action, and has come out with an exceptional line of mountain dulcimers. (Mikael is also making hammered dulcimers, mandolins, and a citern - a mandolin-type body with four-string banjo neck.) Mikael's dulcimers are the ones referred to in Dallas Clines' comments in this month's Feedback letter.

* * * * *

GOTZMER STRINGED INSTRUMENTS is another source of very high quality dulcimers at reasonable prices which we can't let another issue go by without telling you about. In a letter received this past December, Carl Gotzmer informs me: "Been making dulcimers for

about 8 years now Got married last year and my wife, Julie, also builds some really fine instruments. Our effort at dulcimers is now full-time and we are making about 200 plucked dulcimers per year. We presently have 6 models to chose from and will increase this to 9 in the spring. Enclosed is a picture of our model #1 & #3 instruments (nice color photo of beautiful instruments - Ed.) We also build to customers specs. Rosewood, walnut, redwood, pine, and spruce are used in our instruments and we never have or will use plywood of any kind. The instruments are very lightly built and are very resonant. We will start with hammer dulcimers in the spring also...."

Gotzmer Stringed Instruments is also a source of such dulcimer accessories as snow white turkey quills for plucking, (They live on a farm) noters, carrying bags, fine tuners, etc. The Gotzmers' are friendly with many dulcimer oriented people in their area and keep well abreast of what is going on. Write to Carl Gotzmer; Route 2, Box 2286 A; La Plata, Maryland 20646 for their catalog. They are very prompt.

DON ROMINE; 4724 Northwest 59th St.; Oklahoma City, Okla. 73122; (phone 405-721-0821) has sent us in a most facinating catalog about his handcrafted mountain dulcimers (he builds guitars also). We are reprinting here the information his catalog contains, and urge readers who might be interested to write to Don for prices, options, etc.

Don's interesting brochure reads as follows:

"Thank you for taking an interest in my service. This brochure was prepared to acquaint you with the advantages I offer as a small shop. It contains some of the construction procedures of my instruments, which show why there is a tremendous difference between fine hand-made instruments and all others.

ABOUT MOUNTAIN DULCIMERS

The American mountain dulcimer has always been surrounded by an aura of mystery. Though its roots are probably in the mountains of the rural south, its story resembles a folk ballad more than a historical occurrence.

For many years the dulcimer, along with the quiet folk songs of the American mountains, was drowned out by the technology and sophistication of twentieth-century life. With the folk-revival of the 1950's, there once again was a need for the soft, simple voice of this most personal instrument.

The shape, size, number of strings, and tuning of the mountain dulcimer were never standardized, for it was never mass-produced. The timeless appeal of the instrument is its simplicity; it will sing its songs as readily for the musically illiterate as well as for the accomplished artist.

"There ain't no notes on a
Dulcimer; you just play it."

WOOD AND OTHER MATERIALS

The Luthier begins his instrument at the lumber yard. I pick my woods for tone, slowness of growth pattern (closeness of grain), stiffness across the grain, perfectly vertical quarter-sawing, interesting figure and pattern, color, and age. All the wood used in my instruments is aged for at least five years in my shop under the same atmospheric conditions the instrument will be built under. The woods used, and the reasons for their use are as follows:

BLACK WALNUT

A beautifully figured wood from our American hardwood forest, very good tonal qualities. Suitable wood for my instruments is moderately scarce.

BRAZILIAN ROSEWOOD

A hardwood from the rain forest of Brazil whose beauty of grain and tonal qualities is unsurpassed. This wood is extremely scarce and very expensive to buy.

SITKA SPRUCE

When quarter-sawn spruce is the strongest wood for its weight, very high tonal qualities.

AMERICAN REDWOOD

As spruce, Redwood is also very strong when quarter sawn, very high tonal qualities. I personally prefer it over spruce for the top wood on a dulcimer.

HONDURPUS MAHOGANY

Used for back bracing and glue blocks, Mahogany carves easily and is very strong and light.

MATERIALS USED

ABALONE SHELL

is used for decorative inlay in the peghead and at both ends of the fingerboard. Options are, butterfly, Oakleaves or Hearts.

FRETWIRE

I use only the highest quality nickel - silver fretwire available.

STRINGS

For the bass string I use a .020 to .022 wound string, the other strings are .009.

FRICTION PEGS

Pegs used on the basic instrument are high quality chrome banjo pegs with white buttons.

GEARED MACHINE HEADS

As an option I offer high quality geared machine heads. (Schaller Guitar and/or Schaller or Five Star Banjo Pegs whichever is available.

continued:

Don Romine continued:

PREPARATION

The next step is to select the lumber for a particular Dulcimer, the wood for the top, back and sides must be re-sawed to a thickness of approximately 1/8 of an inch thick, the wood then must be sanded and scraped by hand to a thickness of 3/32 of an inch. The peghead is then glued up and the rough shape is band-sawed; The finished carving is done by hand; The finger-board is shaped and inlaid; Then frets are placed; Only then does actual construction start.

CONSTRUCTION

The first step of construction is the boiling and bending of the sides. This is accomplished by boiling the wood and then bending the sides to the shape of the instrument over a hot cylinder of copper. The sides are then placed in a form and allowed to cool.

The next step is to shape and glue in place the mahogany blocks at both ends of the instrument. This step is very critical in that, if they are not properly placed, the instrument will lose its symmetry.

Next the back is glued in place along with the struts and reinforcing strip.

Next the carved peghead is installed in the instrument by gluing to the block, sides and back.

The fingerboard is then glued to the face of the dulcimer and this as a unit is then placed and glued to the instrument.

The tailblock is glued to the instrument as the final step of construction.

Final trimming and sanding operation's are then done by the use of carving knives and sanding to the final state by using four grades of sandpaper. Finishing is then begun.

FINISH

The last and very important step is the finish. The object of finishing the musical instrument is to protect the instrument, to create clarity of sound, and to enhance the beauty of the wood. The finish I use is Laquer. I have experimented with Varnish and French Polish, and I find Laquer to give the best tone. Of the three. Lacquer is the most difficult to apply. When finishing the instrument the most important consideration is to keep the finish thin. This is done by hand-sanding back down to the wood surface after every coat until the pores are filled. This usually takes about six coats; then the finish is hand-rubbed to a high gloss.

MANUFACTURED INSTRUMENTS

Many operations have been left out in this description. I have only discussed the major points that differ for a manufactured instrument.

Don Romine continued:

It is important to understand that these operations that I have mentioned above, and many others, cannot be duplicated in mass production or with machinery. If the art is to thrive, and give players the benefits of quality instruments, it will be individual instrument-makers and their apprentices who will keep the art alive and progressive. Professional musician's have always chosen hand made instruments, and I would like to see this option remain open and become more available to them.

I hope I have not led you to believe that I feel all manufactured are not good instruments. Most of them keep their standards very high and produce instruments which service well the needs of many players. The individual instrument-maker must take up where the manufacturer must leave off - in craftsmanship in design, in innovation, and in personalization of the instrument.

GUARANTEE

I guarantee my instruments against all defects unless caused by dropping, extremely cold weather (which cracks the finish) or any other accident. I will repair free of charge any cracks, loose braces, etc. This is easy for me to say. Of all the instruments I have built in the past several years none has come back for repair.

IN CONSIDERATION OF PLYWOOD

This vile abomination is currently being perpetrated on the unsuspecting musical public on a grand scale. There are so many of these plywood things on the market at this time that there is a possibility that you may not have even heard a real dulcimer.

The reason that about all the American makers have gone to this degradation is simple.* It is both cheaper and easier to make and to guarantee a plywood box. Plywood almost without question never cracks; hence, a lifetime guarantee on the wood. At first impression this may seem to be an advantage, but it's a pretty high price to pay for the resulting loss of tone.

I considered plywood one day briefly and decided that plywood makes the best cement forms available..

My instruments are constructed of the finest aged woods and I guarantee each one to be free of cracks or checks when shipped; however, I cannot and do not guarantee the wood on any instrument against the owner's possible abuses of temperature and humidity.

I do not now, nor will I ever stoop to the level of plywood construction, and I am very sorry and apologize for my contemporaries who have lowered the station of the craft by using laminated backs and sides. I sincerely hope that you have not unknowingly purchased a plywood dulcimer and been disappointed.

Don Romine Dulcimer Shop
Oklahoma City, Oklahoma

* Editors note - I think you will find plywood dulcimer builders in the very small minority. This is not true of guitars however. The world is swamped with 25\$ plywood guitars.

LUCKY AND LOUISE DIAMOND

The Dulcimer Players News has received several warm and very interesting letters recently from Lucky and Louise Diamond. The Diamonds live at 2317 Briggs Road in Silver Spring, Maryland 20906 and at their place making dulcimers is, in fact, a way of life and not just a job. To date the Diamonds have turned out over 400 Diamond Dulcimers, enabling Lucky and Louise to exchange careers in environmental design for the life of the craftsman. They are always glad (as the D.P.N. Editor can attest) to take the time to tell interested people anything they know about dulcimers. When not working in their home shop they are attending craft fairs and folk festivals performing and talking about their instruments.

The following information is reprinted from Lucky's 'Diamond Dulcimer' brochure:

"The dulcimer has been a relatively obscure musical instrument that was played primarily in Appalachian and Cumberland Mountain regions of our country - the songs and styles of playing the dulcimer were passed down through generations of families in small hollows and backwoods areas. The advent of the radio and truck drivin' bluegrass music almost caused its demise. Tin pan alley and honky tonk styles became popular and not very many people wanted to play those old timey ballads and laments - everybody wanted those new-fangled pianos and guitars. It would have been a damn shame if we had lost the knowledge of this instrument, since it and the five string banjo have the distinction of being the only truly American instruments.

The history of the dulcimer is not precisely known. Its closest relatives are the Norwegian Langeleik, the Swedish Hummel, the German Scheitholt and the French Epinette de Vogues. Most likely the Appalachian dulcimer evolved from one or more of the above European instruments.

The dulcimer has the advantage of being one of the easiest instruments to play. People who have never plunked out "chopsticks" on the keys of a piano are soon playing traditional tunes and other styles of music. Even kids pick it up in a short time. However, it is not limited to just simple styles of playing. It can also be played in a variety of ways and very complicated chorded styles by accomplished musicians.

THE UNIQUE QUALITIES OF OUR DULCIMER

It is totally handcrafted with loving care. Our dulcimer has concert intonation - the frets are exactly placed by computer read-out. Included is the Major 7th fret for more versatile chording possibilities.

The Diamond Dulcimer has a large, full volume; but mellow sound. It also has clear brisk highs.

Diamond Dulcimers are great for jamming with other instruments. Our 6 string dulcimer will compete in sound with a 12-string guitar - the highs can sound as brilliant as a mandolin - however, it can also be played as quietly and sweetly as the most traditional dulcimers. It is a very sensitive dulcimer. For those who prefer the four string dulcimer, it is also available in our line.

DIAMOND DULCIMERS CONTINUED:

The cherrywood we use in our dulcimers has been barn dried for as long as 11 to 15 years. This gives it an aged, mellow, sound. It is selected for hardness and beauty of grain. The pine we use for our soundboard is hand picked quality wood. The African mahogany used is chosen for pleasing, highly defined grain. Walnut is used as an inlay in all our dulcimers. African vermilion wood is used as an inlay in our topline dulcimer. Vermillion wood is just unbelievable stuff. (sample sent with brochures). Boxwood is used in the nut and bridge.

The strings are "Darco Dulcimer Strings" made by the C.F. Martin organization, and are available in music stores - (or from us). Included with each dulcimer are a noter, picks, feather, and tuning instructions.

The headstock is a totally unique design. It is completely handcarved. In the delux 6 string model there is an inlay in the back of the neck. The pegs are hand turned in our own shop to give smooth and easy fine tuning adjustment. The design of the finger grips is made to fit ones hand comfortably, yet be pleasing to the eye. The fingerboard has cutouts to give more sound, and the soundboard is large in width and length, again to increase sound.

The frets on the fingerboard are all worked to be rounded and absolutely level - the edges are carefully rounded to assure comfort in playing. This enables us to give custom action.

Two different soundboard cutouts are available.

The diamonds on our standard models are rounded to give an aged effect. The "f" hole cutouts on our deluxe models are also slightly rounded to give more form.

The finish on all of our instruments is a hand rubbed laquer. All of our dulcimers are slightly shaded with deeper mahogany edges and the soundboards are misted on the edges with walnut color. This gives an extra dimension to the finish, and accentuates the beauty of our dulcimers."

An inquiry to Diamond Dulcimers will bring you prompt info. The D.P.N. again thanks Lucky and Louise for their fine letters and much helpful information, as well as their keen support of our efforts.

* * * * *

PUBLICATIONS OF INTEREST

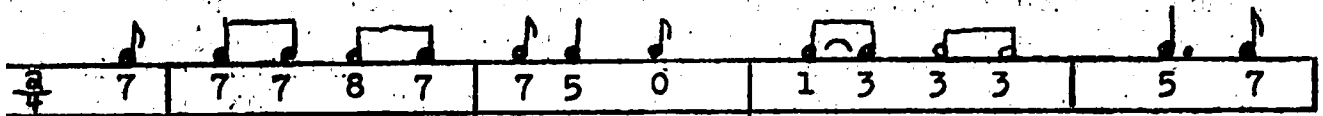
FOLK SCENE; P.O. Box 64545; L.A., Calif 90064, is a fine little magazine devoted to all kinds of folk music traditions in America.

PICK'N' & SING'N' GATHER'N' NEWSLETTER; RD 1 Wormer Rd.; Voorheesville, N.Y. 12186, is a very informative publication with the purpose to promote, encourage, perpetuate and preserve folk music and arts as an individual, family and group activity. It is published as a service to members and tries to reflect and record activities involving folk music in East Central New York State and surrounding areas.

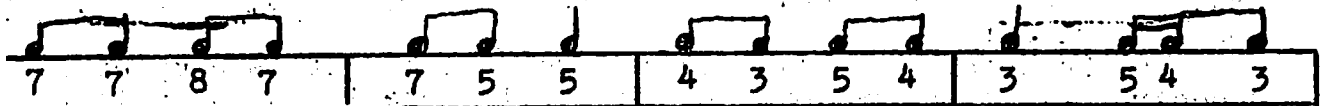
CINDY

ANY MAJOR TUNING

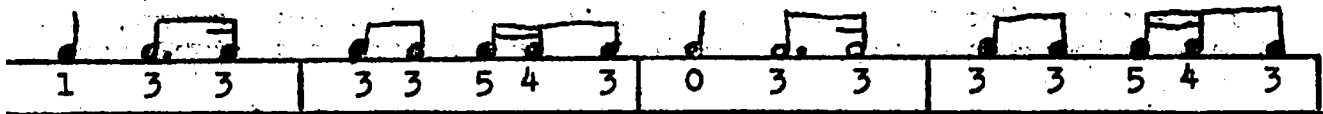
TRADITIONAL



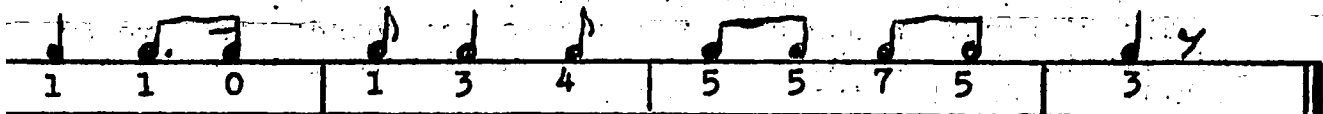
YOU ought to SEE my CIn-dy, She LIVES way down SOUTH;
Rsa:



She's SO SWEET THE HON-ey BEES SWARM A-ROUND her mouth. Get-A-long
CHORUS:



HOME, CIn-dy, CIn-dy, Get A-long HOME, CIn-dy, CIn-dy, Get A-long



HOME, CIn-dy, CIn-dy, I'll MAR-ry you SOME DAY.

ADDITIONAL VERSES:

- The first I seen my Cindy
She was standing in the door,
Her shoes and stockings in her hand
Her feet all over the floor
(Chorus)
- She took me to the parlor,
She cooled me with her fan;
She said I was the prettiest thing
In the shape of mortal man, (Chorus)
- I wish I was an apple
A-hanging on a tree,
Everytime that Cindy passed,
She'd take a bite of me. (Chorus)
- And if I was a sugar tree
Standing in the town,
Every time my Cindy passed
I'd shake some sugar down. (Chorus)

MORE PUBLICATIONS OF INTEREST

GUILD OF AMERICAN LUTHIERS NEWSLETTER is a great publication devoted to instrument building in general. Lots of stuff here for you builders of dulcimers - sources, etc. Also lots of technical stuff, articles on finishes, etc. For subscription information write to Tim Olson - Editor; G. of A.L. Newsletter; 8222 South Park Ave.; Tacoma, Washington 98408.

THE FOLK HARP JOURNAL is a must publication for anyone into folk harp playing (a far vaster field than one might think). Also much info. on middle ages, and medieval music, instrument building (they have harp plans in every issue), etc., etc. Very interesting and informative publication. The editor is R. L. Robinson; P.O. box 161; Mount Laguna, Calif. 92048. Mr. Robinson is always more than willing to answer, or find answers, to anyone's questions.

ANOTHER GREAT PUBLICATION we have come across, is a catalog of musical instruments (dulcimers, mandolins, guitars, dobros, hammer dulcimers, etc.), all sorts of whistles, plus music, records and instruction books. Its a fantastic publication and a must for any serious musician wanting to find a good price on a quality inst. Their address is The Guitars Friend; 1240 Brogan Road; Stockbridge, Mich. 42285 (catalog is 50¢ - I think - and well worth it).

Note: More articles coming up next issue on playing aspects and tunings, etc.

RECIEVED JUST BEFORE PRESS TIME

Madeline Macneil has written in to let us know that she performs folk music in Shenandoah National Park seven months out of the year. - playing the guitar and the dulcimer. "Right now", she says, "we're considering and planning afternoon introductions to the dulcimer at Skyland Lodge in the Park. In other words, the lodge will have 4 or 5 dulcimers and I'll give one time lessons to any interested guests. I'm excited about it!"

And so are we excited at the D.P.N. Its a great sounding idea to introduce the dulcimer to folks and thus help to spread the work further about this great instrument. We hope Madelines project moves right along from the considering stage to a reality. Miss Madeline MacNeil may be contacted at P.O. box 157, Front Royal, Virginia 22630.

MORE NEWS has just come in from CHELSEA HOUSE CAFE & FOLKLORE CENTER in Brattleboro, Vermont (see page 1). They will be holding a Mountain Dulcimer workshop there on April 12, at 3 P.M. and the cost is only a dollar. It seems that both Lorraine Lee and Holly Tannen (mentioned elsewhere in this issue) will be at the workshop. Should be a good one so attend if you possibly can. The Chelsea

House Cafe is on Route 9 and Sunset Lake Road in West Brattleboro Vermont (A/C 802 - 257-1482 - their mailing address is Box 1057, Brattleboro, Vt. 05301.

The Chelsea House Cafe has also been kind enough to send us a discography of dulcimer recordings compiled by R. Rodriguez. From this list we have taken the following recordings which should be added to the list published in our January 1975 issue. We thank the Chelsea House lots for this info. and for their kind subscription.

"SOUTHERN JOURNEY SERIES" Prestige #25001-12, Numerous field recordings of the traditional dulcimer players from southern mountains.

"SOUTHERN HERITAGE SERIES" Atlantic #1346-53, Dulcimer pieces representing Blueridge and Ozarks refformers in the field.

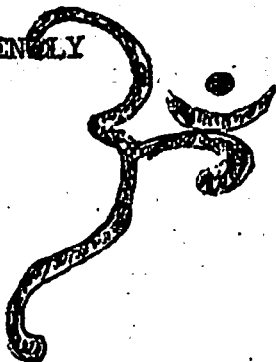
"TIM HART & MADDY PRIOR" - Three volumes of traditional British songs, dulcimer used throughout records, available from T.H. Stern; Box 1228; White Plains, N.Y. 10602

The recording "NONESUCH FOR DULCIMER" by Roger Nicholson may be obtained from Dean Wallace; Box 473, Noanc, Conn.

STILL AVAILABLE

"THE DULCIMER PLAYERS BIBLE" --- This 52 page book (plus a big supplement book) is crammed with information of use to the average dulcimer player. Contains information on playing styles & techniques, chords, tunings, modes, sources of instruments, strings, woods, and much more. Also included in this work is the most complete Dulcimer Bibliographies and Discographies in print. These are a must source of information for those who want to delve deeper into aspect of the ever fascinating Mountain Dulcimer. The book is \$4.95 postpaid from the Dulcimer Players News. It's sales help us to meet the publication and mailing costs of this publication, and much good comment and feedback have been recieved about it to date. We don't think of it as a complete dulcimer book by any means (what book could be) but will put you on the road to wherever you want to go with the dulcimer.

A SOUND HOLE DESIGN WE RECENTLY
RAN ACROSS.



The Sanskrit symbol for OM (AUM). The meaning of which is all-pervading sound; the Harmony of the Universe.

LOVE

PEACE

HARMONY

MELODY

CHAPTER—ONE

ABOUT THE DULCIMER



WHAT IS A DULCIMER ?

In this book we are concerned with the Appalachian Mountain Plucked Dulcimer and its use as an American folk instrument, as developed and played by the people of the Southern Appalachian Mountain region of the United States from early times to the present day.

The dulcimer is now enjoying a more than modest comeback in this era of lately renewed interest in folk music and folk instrument revivals. This fact can in part be attributed to the dulcimer's basic simplicity, which ranks it amongst the easiest of all stringed instruments to play. The fact is that almost anyone can sit down and pick out the melodies to familiar tunes, by ear, with comparative ease. An added bonus, over and above its attractive simplicity and playing ease, is its attractive sound. The sound of a dulcimer really does defy any accurate attempt to describe it, but it can certainly be said to be a very catchy, beautiful, and hypnotic-like sound which is quite pleasing to almost every ear. Its sound also fits in well when playing along with most other instruments. The word "dulcimer" actually refers to its sound qualities. It is derived from the Latin word *dulcis*, which means sweet, and the Greek word *melos*, which means song, thus "sweet song" - an apt description indeed.

The history of the Appalachian Dulcimer in America seems to date back about 200 years ago or more. To start its beginnings in the United States, the dulcimer was, most likely, originally brought from Europe, in the form of somewhat similar stringed instruments, by early settlers who were immigrating to early America, the land of new promise. It has been said, however, that the dulcimer was developed on its own in the Appalachian Mountains, and this view

would seem to have some merit. In fact, the plucked dulcimer, as we know it today, is a product of this region, and eventually its early popularity even spread into the Upper Ohio River Valley region. All instances of dulcimers, whether makers or players, elsewhere in the United States can generally be quite easily traced back to their origins in the Appalachian Mountains of America.

As we know the Appalachian Dulcimer today, it is a product of the evolution of similar and related stringed instruments dating back to a very remote, murky, and far reaching ancestral heritage. Just how far back some of our folk instruments do date into history is something no one can say for certain. Suffice to say that the dulcimer, like the banjo, fiddle, washtub bass, and many other folk instruments, shares its common roots in a global musical remoteness. It is obvious to scholars, who study these things quite thoroughly, that folk music is carried on in a universal manner around the world; and is indeed a type of music that is one-with-the-world. Similarities amongst all peoples (folks) folk instruments can be noted in many and widely varying separate areas of the world. All similar types of folk instruments, including the dulcimer, are a part of a world-girdling folk tradition, which tends to make the instruments of the "folks" as diverse in form and nature as the areas from which they come.

"They (the Appalachian Mountain People) remembered, and out of their memories they re-created their beloved music. The Mountain Dulcimer was born, adequate, eloquent, refined, a complete statement of the mountaineer's life -- its simplicity, sorrow, gaiety, beauty, -- which he could not, or perhaps would not, put into words."

JEAN RITCHI - "The Dulcimer Book"

Regardless of the conjectures of the historians, one cannot take away the fact that the plucked dulcimer of today was shaped by, and belongs to, the Appalachian Mountain people and is a grand part of their rich cultural heritage.

!!! IMPORTANT NOTICE TO ALL SUBSCRIBERS !!!

"The D.P.N. Financial Report"

WE'RE COMBINING ISSUES BEGINNING THIS MONTH

HEAR YE!
HEAR YE!



It appears that the first two monthly issues have cost a bit more than anticipated to produce and distribute. (The mail rumor is also out that postage will soon be going up too.) Our cost figures do not, of course, include staff time, labor, correspondence, etc. - this time is happily donated. Without being fully aware of the costs involved, we had proposed to offer THE DULCIMER PLAYERS NEWS on a monthly basis at such a price that whoever found it useful and interesting could well afford it. Needless to say, we have since become aware! In order to maintain our current subscription rate of \$4.00 yearly (we just refuse to join the price-hikers list), we have found it necessary to begin combining two months issues together to save on postage (semi-monthly, so to speak). This will take effect beginning with this issue, which is the March-April 1975 issue. The remaining issues will be May-June July-August, Sept.-Oct. & Nov.-Dec., and so on into next year. We do sincerely hope that a subscription to the D.P.N. will still be feasible for those new readers who might be interested. Two issues combined will, of course, be twice as large as our previous single issues. We're not cutting, just combining.

Further contributions, grants, windfalls, etc., in the form of subscriptions are certain to be welcomed at this time. Also more articles and comments from you readers.

With the mailing of this issue (circulation 250), it appears that we have a healthy publication, and will happily be able to continue in our big effort to provide a flow of information on all aspects of the dulcimer. We heartily thank all of our many present friends and subscribers for their most enthusiastic help, support, and interest in the efforts of the "D.P.N.". It is a continuing warm and wonderful experience for us.

Many thanks for sticking with us on this matter!

--- The Editor

Phil Mason

NOTE ** Back issues of the D.P.N are still available at .75¢ each.

SUBSCRIBE TO:
THE DULCIMER PLAYERS NEWS
c/o PHILLIP MASON - EDITOR
RFD 2, BOX 132,
BANGOR, MAINE 04401

One Year - only \$4.00
(SIX BIG ISSUES)

| | |
|---|-------|
| Please send me a one year subscription to The Dulcimer Players News. \$4.00 enclosed. | |
| NAME | _____ |
| ADDRESS | _____ |
| CITY & STATE | _____ |

No
H.D.

THE DULCIMER PLAYERS NEWS
c/o PHILLIP MASON
RFD 2, BOX 132
BANGOR, MAINE 04401

THIRD CLASS MAIL
* RETURN POSTAGE GUARANTEED *

MAIL TO:

