

THE DULCIMER PLAYERS NEWS

75¢



PLUCKED + HAMMERED



Volume 2, Number 1

JANUARY - FEBRUARY 1976



Bobbie Wayne

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DULCIMER PLAYERS NEWS: BACK ISSUES AND ARTICLE REPRINTS

Complete back issues are available beginning with Volume 1, Number 5 (July-August 1975) up to, and including this current issue. They are available for 75¢ each (plus 10¢ postage) while they last!!

Article reprints are available from those issues which are now out of print. Each reprint is 25¢ (plus 25¢ per order for postage) and those available are as follows:

- DPN Reprint #1 "Frailing the Dulcimer" Vol. 1, No. 1
- DPN Reprint #2 "Those Versatile 'Extra' Frets" Vol. 1, No. 1
- DPN Reprint #3 "Dulcimer Playing Techniques: Beating" Vol. 1, No. 2
- DPN Reprint #4 "The Versatile Mixolydian Mode" Vol. 1, No. 2
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- DPN Reprint #6 "Dulcimers in the Smithsonian Collection" Vol. 1, No. 4
- DPN Reprint #7 "Playing the Dulcimer" Vol. 1, No. 4
- DPN Reprint #8 "My Style of Dulcimer Playing" (Holly Tannen) Vol. 1, No. 4
- DPN Reprint #9 "Old Roots & New Roots" (Roger Nicholson) Vol. 1, No. 4
- DPN Reprint #10 "Plucked Dulcimer Discography & Sources" (2 pages)
- DPN Reprint #11 "Plucked Dulcimer Bibliography & Sources" (4 pages)
- DPN Reprint #12 "Hammer Dulcimer Bibliography & Discography w/sources

SUBSCRIPTION BLANK ON LAST PAGE

What you read in the D.P.N. comes, in the main, from you the reader and we do very much enjoy corresponding with one and all about dulcimers. It's what makes the D.P.N. YOUR information magazine!! We answer all mail on a same day as recieved basis as a usual policy. We also assume (unless told otherwise, or for personal mail) that it is ok to publish any part of any material sent into us at the D.P.N. LOVE TO HEAR FROM YOU!

The opinions and articles contained in D.P.N. do not necessarily reflect our personal opinion, nor that of the Editors. We feel that there is room to print everyones news and leave it to the reader to determine what is of use to him or her. Of course, we welcome any corrections or comments on our content. We also welcome ideas, articles, etc. from any reader who might like to contribute them. We will get them all printed in time. Photos always welcome also.

* * * * *

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READERS NEWS

COVER STORY

This issue of the D.P.N. features a cover photo of our songwriting/artist friend Bobbie Wayne. Bobbie is currently working as a graduate painting student at Maryland Institute of Art. The D.P.N. is pleased to have had Bobbie submit us two of her songs (see "Song from a Porch" in this issue and "Washday Stew" in vol., 1, #5) with another coming up in our next issue.

In the field of recorded music, we know of one of Bobbie's songs, "Bold Pirate", which is recorded by Kevin Roth on his Folkways album, "Kevin Roth Sings & Plays Dulcimer" (FA 2367).

In this photo taken by Bobbie's friend Karen, she is playing a Field Dulcimer (David Field) at Brant Lake, New York.

Bobbie can currently be contacted by mail at 2118 Forest Ridge Rd., Timonium, MD 21093.

***** My wife & I make both Appalachian & Hammered dulcimers, and have just about reached the point of self-sufficiency. All instruments are built from scratch, and most are made to order. We've made 35 so far. I'm enclosing a photograph (Ed note: nice color one of beautiful dulcimer) and a short sheet to give you an idea of our product... Benjamin Stone Family Dulcimers, RD #1, Box 307, Montrose, PA 18801 (717) 278-3384. (Write for brochure!!) *****

"I'm continuing work on my book on dulcimer construction and its coming along pretty well. I would like more input from other builders; pictures of carving, inlay, etc. as well as different construction ideas ... The D.P.N. continues to be one of the few publications I read from cover to cover, several times. Keep up the good work." Rodger Harris, 9607 Stratford, Oklahoma City, OK 73120 (755-0062).

***** Neighbors: I am Denis DulcimerSeed, and my traveling show will be on the road again come February. My direction is any direction that there are dulcimers and related information. If you are interested in the oral exchange of information about the dulcimer, please write soon, and perhaps my direction will include your town. Denis "DulcimerSeed" Murphy, P.O. Box 7473, Carmel, CA 93921. ***** Ran into a new source of dulcimer strings recently. A "Formula Strings" brand is sold by GHS Corp., P.O. Box 136, Battle Creek, MI 49015. If anyone tries these strings please let us know the results so we can pass it on... Editor. *****

Dear Phil - Well, we're finally getting around to writing you a letter. We really do appreciate the atlas-like job of communications coordination that you're doing for folk instruments... Right now we're going to try to concentrate on hourglass, teardrop, and "orphic endeavor ©" shaped dulcimers and psalteries. We've got a few more inventions still on the back burner.

Rob Calavan just left yesterday after a 3 day stay. I saw him on the road with his pack and dulcimer case and figured at first "a dulcimer?" and seconds later "no, probably a shotgun". Just goes to show you... Tony and Laura Pizzo, Orphic Endeavor Instrument Workshop, Box 70A, Whitefield, N.H. 03598 ... (Editor's note: The D.P.N. also enjoyed a nice long visit from Rob Calavan. He is a Californian and presently doing some extended traveling around the country in search of dulcimer lore.) *****

**** Phil - Note new address. I've moved the shop to 9 North Main st., Ashland, New Hampshire 03217. Replaceable hay rake teeth make good dulcimer noters. They appear to be made of ash. The local hardware store has them for 10¢ each. David Colburn, Proprietor, Vintage Fret Shop. ***** Kevin Roth is under way with a second album which will be released soon (Feb. or March, he hopes) and he is going to also be working on a third album which promises to be pretty exciting. More details on these albums will be forthcoming as we get the news from Kevin who is real busy now. Kevin continues to welcome correspondence from dulcimer people and his new address is Unionville, PA 19375

Settled in for Winter...

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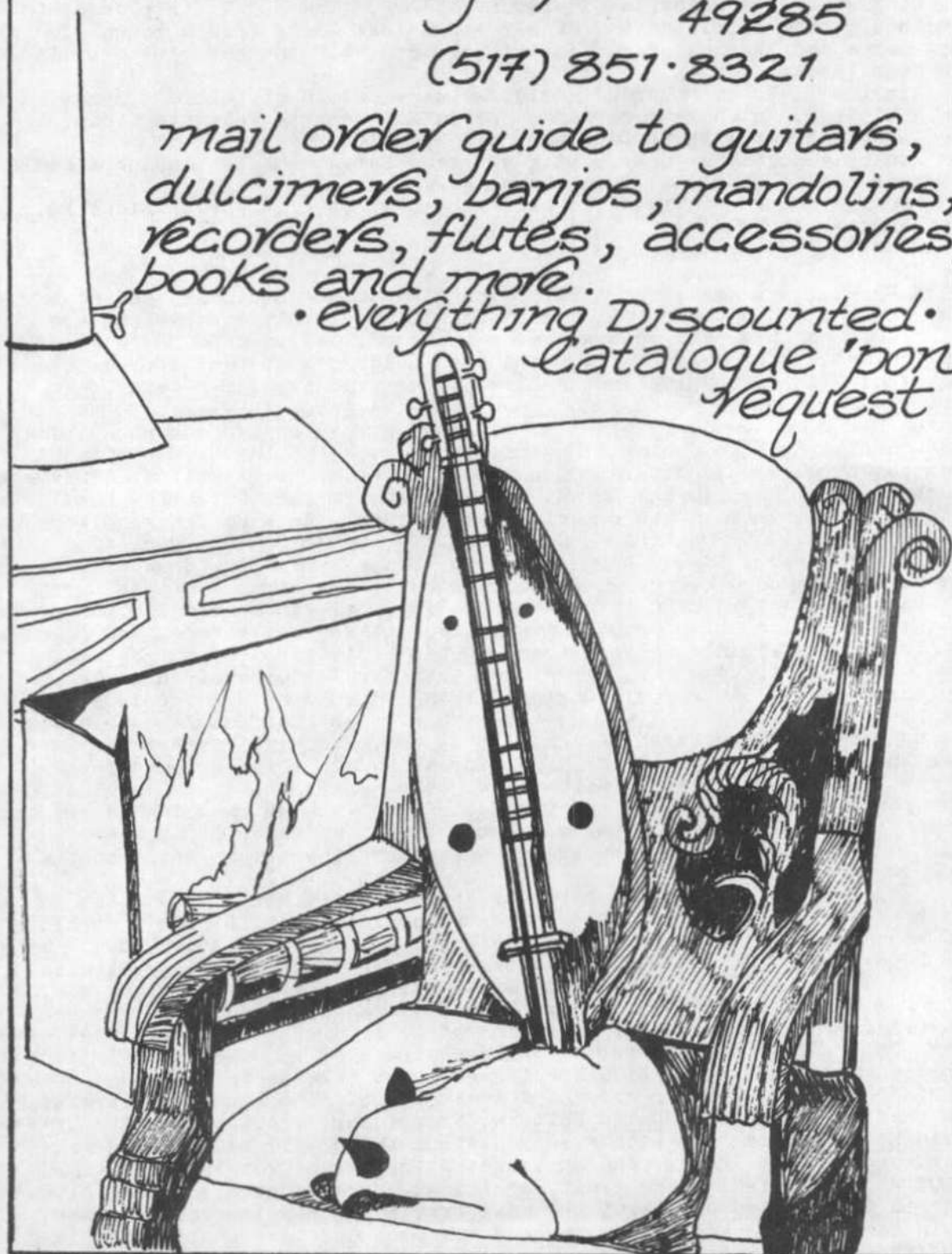
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Dear Phillip,

I was pleased to get the copy of the D.P.N. and really delighted and surprised to see the review of my record. Its been reviewed in East/West Journal but has been kinda non-existent for Sing Out! to whom even the French company sent a review copy.

Thank you for the issue - especially because it prods me to write to you, something that's been on my mind for quite a while. But having seen a copy of the newsletter, I'm really more excited about the work you're doing putting dulcimer players in touch with one another. I've been playing just over 10 years now and am glad that people starting out now have so much more material and help available to them than say did I when I started. Starting out on a three-string & then moving on to a four and then five string, I've been on a track I rarely see in other dulcimer players these days. That is, using the qualities of the instrument to the fullest advantage possible in order to make whatever complicated arrangement is desired - for me, its thru use and understanding of the drones. I've been working on getting the idea of this style down in words for a book I've been "working on" since the record text was published in 1973. In the time since I've played the 5 string and its really opened me up a lot about dulcimer playing. If you'd like, I'd be interested in getting some of my ideas about playing and such on to you for D.P.N. (Ed. "Yes we would.") I've been trying to get the book in order and hopefully another record will go along with it...." Mary Faith Rhoads

NOTE: Mary Rhoads' album is available from her for \$6.50 at c/o Breezy Ridge Farms, Centre Valley, PA 18034 (postpaid)
Mary notes in her recent letter that, "as they are imported, it's just impossible to get them cheaper!"

A NEW BOOK FOR DULCIMER BUILDERS (see D.P.N. Booklist) by Dean Kimball is now available. Its entitled "Constructing the Mountain Dulcimer" and is hardbound work published by David McKay Co., Inc. This comprehensive workbook on the construction of the dulcimer is meant for beginners as well as for skilled woodworkers. It includes lists and discussion of all tools and materials needed (including supply sources), a dulcimer pattern, exploded assembly drawing, and a layout of the dulcimer interior. Also included are handy instructions for making some homemade tools - those tools that are hard to find or are expensive to buy. Through diagrams, photos, and instructions, every phase of dulcimer construction is covered from preparation of the wood to tuning & playing. Dean Kimball assures us that anyone with this book and a reasonable amount of patience can construct a very creditable instrument, in the traditional hourglass or simplified designs, or in a completely original design.

In a recent letter to the D.P.N., Dean writes:

Dear Phil:

Thanks very much for your letter and enthusiastic response to the book. I hope many others might feel the same way. I would be the last one to claim that my methods are the only ones or even the best for building dulcimers, but they do work and have been developed in teaching about 150 students at Antioch College to build dulcimers. My associate, Rusty Neff, also contributed to the methods..

Dean Kimball
2420 S.R. 343
Yellow Springs, Ohio 45387

***** Roger Nicholson writes: "Its nice to know that D.P.N. readers like my articles. I'd be glad to answer questions from readers but to avoid bankruptcy a reply paid envelope, or whatever you have similar over there, would be useful." Roger's address is 34 Victoria Court, Kingsbridge Ave., London W.3., England. The D.P.N. is extremely grateful to Roger for his informative and germane contributions to the D.P.N. during 1975. We look forward to hearing more from our English Dulcimer playing friend in future issues. Some reviews on dulcimer books, an interview, and a tablature for "Greensleeves" will be coming up from Roger in the next issue. *****

(4)

***** Has anyone out there been able to get hold of a Whorley Gardner Hammer dulcimer album lately???? Seems folks are reporting some trouble contacting him by mail. My inquiries seem to go through but no answer comes back. Anybody know of another source for this album? *****

***** "One item that might be a good idea to run in D.P.N. would be some fullsize drawings of fret spacings. They could be placed around the pages to save space Etc. Simply draw them as a line with fret spaces marked and joining lines marked. I could fix up some, as could others. Maybe you should put out a request for them. A note for people like Dale Janney in the last D.P.N. requesting fret measurements, you can copy fret spacing from guitars and banjos and just leave out the frets you don't want. Use a divider if possible to copy the exact spacings." Ed Myers, Chula Vista Jr. High, 415 Fifth Ave., Chula Vista, CA 92010. *****

***** It is great to hear about our brothers and sisters making their axes, and I'm glad to see that we come to whittle on them with all sorts of persuasions.

I certainly appreciate the addresses you sent for suppliers of wood. Those of us with low finances (not owning a band saw and joiner) do have to scramble for awhile.

Also interesting to hear of the different flags waving for different materials used in our axes. In reading through my violin making books one thing above all others is clear about a luthier who loves his, or her, wood, loves his work and loves that resonant sound between his axe and a player; that they can take almost any material and adjust their work to make an axe with a beautiful & pleasing sound. My best wishes to the innovators, without them we'd only have Steiners' instead of Amatis', Stradivaris', Guarieris' and the countless other luthiers through time who were willing to take their own steps towards the essence of perfection between humankind and their music. ... With much love, Eddie Damm, Great Lakes Dulcimers, 31018 Jefferson St., St. Clair Shores, MI 48082.. Music to the People. *****

***** Fred Montague (16 Patriot Road, Tewksbury, Mass. 01876) is offering a Boston Folk Society membership or a D.P.N. subscription with each of the dulcimers (Mountain or Hammered) he sells. Scott Antes & Dave Neff out at Boulder Junction Inc, 13443 Cleveland Ave., Uniontown, Ohio 44685 have also been giving a D.P.N. subscription with each dulcimer sold. Many thanks are also extended to those many folks who have been kind enough to pass along information about the D.P.N. to their friends, who have in turn become our friends. Thanks also to all you "folkie" shops who carry the D.P.N. on your rag stand or bulletin boards. **** A BIG THANKS should also go out to CapriTaurus Dulcimers, P.O. Box 153, Felton, Ca., for including a D.P.N. subscription blank (which was well recieved) in their latest catalog supplement mailing. *****

***** We present folk concerts here in Alexandria on a twice monthly basis. On January 24th we will feature Mark and Carol Blair who are subscribers to your magazine. Mark builds dulcimers and Carol gives lessons on how to play it. Together on the 24th, they will present an evening of music plus tell something of the history of the dulcimer, how one is made, and how to play it. The Admission will be \$2.00 and it will be held at the Lyceum, S. Washington and Prince St., Alexandria, Va.... Please note: we are always interested in hearing from performers who might like to perform here in Alexandria... Sincerely, Edward MacIntosh, MacIntosh Productions, 816 Queen St. #2, Alexandria, Va. 22314. *****

***** I am looking for information on lute-shaped dulcimers (J.J. Niles' style), and was wondering if you know of anyone who who builds dulcimers in this shape. Perhaps you could consult the D.P.N. readers in a future issue as I haven't seen any mention of them yet... Barb Gerloff, 1135 East Johnson, Madison, Wisc. 53703. *****

***** The D.P.N. Editor was fortunate enough to have been able to attend a Peter Johnson Concert featuring Rick & Lorraine Lee not long ago. No long windy review here, but the simple statement that these folks put on the very best kind of concert, and give their music with love, should suffice to let you know that the opportunity to participate in the audience at one of their concerts should not overlooked. Peter Johnson puts on the very best sorts of traditional music concerts and information on upcoming events can be had by writing for the newsletter at Living Folk Records & Concerts, c/o Peter Johnson, 65 Mt. Auburn St., Cambridge, Mass. 02138. *****

Readers News continued:

***** New Hammer Dulcimer Record - Sam Rizzetta has informed the D.P.N. that: "...Trapezoid has completed recording and the result should be available by Xmas from Skyline Records, 212 Shawnee Ave., Winchester, VA 22601. What we have tried to do is not make a dulcimer tutor, but explore some of the different uses and ranges of expression possible with the hammered dulcimer. But mostly we hope folks will find the dulcimer as cheerful to listen to as it is for us to play." *****

***** Byron Lowery (4 Carlile Rd., Bedford, Mass 01730) has turned us on to the current Lafayette Radio Catalog in which they have some neat little endless cassette tape units which operate continuously for 20 sec. to 12 minute tape segments. Great for recording tunes you want to memorize. The catalog is obtainable from Lafayette Radio; 111 Jerico Turnpike; Syosset, L.I., N.Y. 11791. *****

***** "...I have been interested in both hammered & Appalachian dulcimers for the last year or so and have built one Appalachian 3-string and two hammered style, one quite unsuccessful one built of Pine rails which would not tune up high enough (not enough friction between wood & the steel auto-harp type pins). My second effort is a small one with 16 courses of 2 strings each, hardwood side rails; soundboard & back are simple 1/8" wall panelling turned over with the wrong side showing. My 3-string mountain dulcimer was also built with panelling and both of these are successful instruments. The problem in this area is to find proper woods, especially hard & thin wood for soundboards. Thanks for your fine publication. Donald Fawcett, 301 Montgomery Ave., Riverview, N.B., Canada. *****

***** Lorraine Lee and Irene Saletan will be co-teaching a class called "How can you keep from Singing" at the Boston (Mass.) Center for Adult Education. Lorraine says, "Its a class for folks with or without any musical training." Contact Lorraine for info at: 234 Eliot St., South Natick, Mass 01760 (653-8290). Lorraine Lee's dulcimer teaching classes for the Winter will also be held (she has both afternoon & evening schedule) at both the Cambridge Center for Adult Education, as well as the Boston Center. Contact Lorraine for further information. You fans of the great music that Rick & Lorraine Lee present can catch them the 1st Saturday in January at the Tryworks Coffeehouse in New Bedford, Mass; or at the Family Room in Sharon, Mass. the first Saturday in February. These folks have a lot of fine music in them!! Oh yes, more good news is that by this time Rick & Lorraine's brand new album should be available. Its called "Living in the Trees" (Folk Legacy #FS55) and can be obtained from Folk Legacy Records, c/o Sandy & Caroline Paton, Sharon, Conn. 06069. *****

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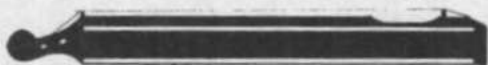
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***** "During the past two January Interim periods, I've led groups of 2 dozen students in making their own dulcimers, and though I'm sure that some of the instruments ended up as planters or cricket bats, I like to think I'm doing my part to encourage the renaissance of the dulcimer in America. And, since we do nearly all the work with just coping saw and file, these students are getting some good lessons in old-time craftsmanship and a crash course in appreciation of the Industrial Revolution." William, J. Schultz, Dept. of English, Muskingum College, New Concord, OH 43762. *****

***** Incidentally, the closing dates for each D.P.N. issue fall on the 10th of the month prior to publication. In other words, the closing date (day we mail to the printers) for the next issue (Mar-Apr 1975) is the 10th of February. The D.P.N. is off on a late Holiday vacation for the first two weeks in January so please be patient if our correspondence runs a wee bit behind for a week or so. Also note that time and space for this issue was rushed considerably (and still might not be out on time due to Xmas) and we could not include information from H.E. Matheny, Paul Gifford, The Stone Family, Ken Hamblin, Uncle Bob Bryan, and Dan Doty that we absolutely wanted to get into this issue - next issue for sure... we'll get all the news caught up. ... Peace & Harmony, Phil *****

***** CEILIDH CALENDAR: Gathering for informal music making Friday evening January 20th 8:00 - 11:00 pm. Information may be obtained from the Ceilidh Folk Music Workshop, College of Fine & Applied Arts, Southeastern Mass. University, N. Dartmouth, Mass.... "Ceilidh, pronounced Kay-lee, is a Scots Gaelic word meaning to party or gather for the purpose of making music. The idea is to break down the sense of performer/audience; to swap songs, ideas and techniques in an informal atmosphere; where students, faculty and visitors can share their mutual enthusiasm for music at a regular meeting place on the S.M.U. campus. *****

***** Luthier, Dr. George Orthey, is currently teaching a ongoing dulcimer building course at Harrisburg Area Community College. You folks in the area who might be interested can find out more by contacting the Harrisburg Area Community College, Community Resources Inst., Harrisburg, PA; or Dr. Orthey himself at 432 S. 4th St., Newport, PA 17074 *****

***** A REVIEW: BY BOB GODFRIED (3451 Giles Place #M32, Bronx, N.Y. 10463)
"Hank Levins article on dulcimer construction in Jean Ritchie's book Dulcimer People is the best I've seen so far and I agree with him down the line except for two points. First; the bending iron using charcoal briquets should not be used indoors due to a lethal gas given off. Second; the back of the dulcimer should be braced for structural strength and rigidity in order to better reflect the soundwaves from the top. AND NOW A PLEA: I am now working on a hurdy-gurdy. None of the plans I've seen give details for the rocking bridge for the "trompette" string. Any advice here would be appreciated....." Bob Godfried *****

Dear Phil,

... I am very enthused about Dean Kimball's new book on the Mountain Dulcimer. It's the best book I've seen on building. One marvelously logical idea I have used is the locking of the back braces under the back linings. There are many other great ideas, plus some tips on building various jigs and clamping devices. Many thanks to Mr. Kimball for a totally satisfying book.

I am now involved in a shop at 303 E. 6th St., N.Y., N.Y. with two friends of mine, Jenny Crocker and Dennis Donahue. Jenny is a H.D. maker and is a good friend of Dorothy Carter, who plays a "Chinese Dulcimer" on the street. She is an extraordinary player and was written up in the New Yorker recently. We are tentatively calling it "THE IONIAN MODE". Will let you know more about it later.

Congrats on the First Anniversary Issue.

Charles Dudley
11th St. Dulcimer Company
120 E. 11th Street
N.Y.C. 10003

⑧

The Mountain Dulcimer Section



THE DULCIMORE

Dear D.P.N.

Within the past calendar year my family & I, that's Jeff 16 yrs., David 10 yrs., Ethel my wife & Dan that's me, have made (8) or more craft shows. Our one and only craft is building & selling dulcimers. We have built and sold over 100 total in the past year.

We began the "dulcimer thing" around (3) years ago. Since that time we have seen public knowledge & interest increase beyond description. 3 years ago we spent a great amount of time looking some curious soul straight in the eye and spell D-U-L-C-I-M-E-R very slowly for them. Even then with all the hand gestures, facial expressions, etc. we could come up with the people still went away shaking their heads. With all the problems of communication we still sold our dulcimers well. Our first show we took three crude models (we took 18 orders.)

We have constantly looked for ways to improve. Just recently we have discovered a firm that will manufacture to our needs a 1/8" laminated wood that is bendable with either 1/28" veneer of Walnut, Oak, or Maple laminated to a solid poplar backing. This is by far the best material we have ever found! This wood is furnished either "center matched" or simply "matched grain". The firm will furnish these in sheets trimmed & squared in 8" by 35" size. This enables us to match grain in a complete dulcimer; also reducing waste to a very minimum. Personally I believe this material surpasses even the "solid" wood construction, equaling the same even in tone.

Since we have gone to considerable effort & expense to maintain the friction peg tuning, here is a tip worth repeating: We have found the 4/4 ebony violin pegs to be excellent. A very light application of dust scraped from a cube of violin bow rosin can be applied lightly to each bearing surface to reduce slippage to almost nil. Apply sparingly.

If one chooses to go the route of the friction peg tuning pins here is another pointer: Align the peg holes as near as possible with the center of the fret board. This positioning does something? With the tension on the strings this also helps to reduce slippage. All efforts exhausted, there is still no substitute to simply learn to tune the dulcimer by practicing. That's always our final advice to a customer.

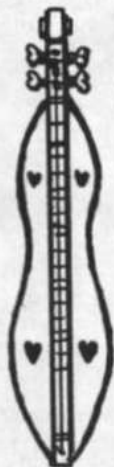
We have also begun handling all 4 instruction and song books published by McSpadden & Co. Too we are one of the few dulcimer makers in our area who have for sale hard shell cases for dulcimers. We also have produced an instruction tape cassette with a 20 min. program of tuning & playing; included is an ample supply of dulcimer & guitar music. We give this free of charge with each dulcimer we sell; also seperately for \$3.50 each...

Last summer at a craft show we had the pleasure of meeting and playing dulcimer with a young lady from Nashville who plays professionally - Lynn Wellman. She has a Jethro Amburgy dulcimer signed, numbered & dated. He is a relative of Jean Ritchies' and is mentioned & pictured in her "THE DULCIMOR BOOK". The Amburgy dulcimer was very delicate with a great tone, 3 string, friction peg, rather thin bodied, and a joy to play.

A tip for dulcimer makers: If in building your dulcimer you choose to slot the fretboard in order to permanently position the nut & bridge, fit them snugly but do not glue them in. This will enable you to shift the nut or bridge slightly to either side. This is very helpful if later your dulcimer frets or fretboard reacts slightly to humidity changes and develops a buzz. These Buzzes I have found are at times temporary only. If the string that buzzes can be shifted slightly the buzz is gone. This will not fix a warped fretboard or bum fret job but will only compensate slightly. Its helpful. Try it.

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I'M SO LONESOME I COULD CRY, FOUR WINDS A-BLOWIN', MISSISSIPPI SAWYER
BONAPARTE'S RETREAT, CHICKEN REEL, HOME SWEET HOME.

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GRANDVILLE, MICHIGAN 49418



CHORDS

By: Eileen Rains

10/75

IONIAN MODE

MAJOR KEYS OF C - G & F FOR DULCIMERS
WITH THE "6-1/2" FRET

NOTE: POSITIONS FOR FINGERS ARE THE SAME FOR EACH CHORD IN EACH KEY. ONLY THE LOCATION ON THE FRETBOARD IS CHANGED.

FRETBOARD	C	D	E	F	G	A	B [#]	B	C	d	e	f	STRINGS	WAVE PLAIN BLOW
	G	A	B	C	d	e	F [#]	g	a	b	c			
	G	A	B	C	d	e	F [#]	g	a	b	c			

VI - THUMB FINGER
I - INDEX FINGER

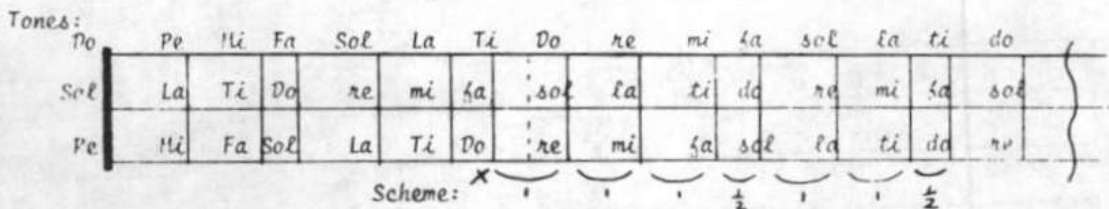
	"C" CHORDS	"F" CHORDS	"G" CHORDS
<u>TONIC</u> I	 THUMB (C) C = C-E-G	 THUMB (F) F = F-A-C	 THUMB (G) G = G-B-D
<u>SUB-DOMINANT</u> IV	 F = F-A-C	 B = Bb-D-F	 C = C-E-G
<u>DOMINANT</u> V	 G = G-B-D	 C = C-E-G	 D = D-F#-A
<u>RELATIVE MINOR</u> VI	 Am = A-C-E	 Dm = D-F-A	 Em = E-G-B
<u>DOMINANT SEVENTH</u> V7	 G7 = G-B-D-F (no G)	 C7 = C-E-G-Bb (no C)	 D7 = D-F-A-C (no D)

* Your ear needs the tone leading to the tonic more than the dominant note for this chord.

(H)

THE LYDIAN (F) MODE

THE LYDIAN MODE WAS VERY POPULAR IN RENAISSANCE TIMES. IT IS A HAPPY "MODE", SIMILAR IN TONE TO THE IONIAN, EXCEPT THE FOURTH TONE (FA) IS A FULL STEP AWAY FROM THE THIRD TONE (MI) - WHICH GIVES AN UNFAMILIAR "LILT" TO THE FOURTH TONE. THE SCHEME, OR STEPS BETWEEN TONES IS SHOWN UNDER THE FRETBOARD BELOW.

FRETBOARD:

THE LYDIAN SCALE BEGINS AT THE 6TH FRET. BEGINNING THERE ENABLES YOU TO OBTAIN A FULL OCTAVE WITH THE TONES AND SEMI-TONES FALLING IN THE RIGHT PLACES.

HOW TO TUNE INTO THE LYDIAN MODE:

- With your Dulcimer in the Ionian Mode - say G-G-C - or any LOW Ionian Mode -
 - Pluck the unfretted bass string - that's "Do." Then, pressing on the bass string with the index finger of your left hand at each fret, sound the scale, Do-Re-Mi-Fa-Sol-La-Ti-Do. You should be at the 7th fret on the bass string.
 - Then, keeping your index finger on the bass string at the 7th fret, put your finger on the melody string at the 6th fret, pluck both. Tighten your bass string until the two match in tone.
- THE "DO" OF THE BASS STRING AND THE "DO" FOR THE LYDIAN MODE NOW HARMONIZE.
- NOW WE'LL ADJUST THE MIDDLE STRING SO IT TOO WILL HARMONIZE:
 - Repeat the scale again on the bass string, as in 1.A, but this time, STOP AT SOL, the 4th fret - which is 5 tones above the "Do."
 - Holding your finger on the bass string at this 4th fret, pluck it again, then tighten your middle string until it matches that tone.
- Check your tuning - put your finger on the bass string again, this time at the 1st fret - sound it - that tone should be the same as the tone of the unfretted melody string - a "Re."

WHAT HAVE WE ACCOMPLISHED? The above adjustments to your string tensions will serve to bring your drone strings into a harmonious relationship with the Lydian Mode Scale.

(You'll note that the Fretboard does not have regular C-D-F-F-G, etc. notes - the reason being - it is not the "name" of the note that is important, but rather the relationship between tones)

IT WAS A LOVER AND HIS LASSE

In Act V, Sc. III of the Comedy,
AS YOU LIKE IT, By William Shakespeare

Thomas Morley
(The First Book of Ayres - 1600)

LYDIAN MODE - Dulcimer tuned Do-Sol-Re

Arranged for Dulcimer by Eileen Rains

Rather fast - with a lilt

Fret: $\frac{3}{2}$ - 1

It was a lov - er and his lasse, with a Hays, with a Hoe and a

3 5 6 7 7 6 5 4 4 5 6 6 7 8 9

Fret: 10 9 8 7 5 6 7 6 5 6 4 3

hays no - nie no, and a Hays - no-nie, no-nie No, that o're the green corne

7 7 7 8 7

Fret: 6 5 4 4 8 6 4 7 5 7 10 8 6

fields did passe In spring time, in spring time, in spring time, the

Fret: 8 7 6 5 7 5 3 6 5 4 7 7 6 5 4 3 10

one-ly pret-tie ring time, when Birds do sing, hey ding a ding a ding, hays

Fret: 10 9 8 7 6 8 8 7 6 5 4 6 5 5 4 4

ding a ding a ding, hays ding a ding a ding, Sweete lov - ers love the

Fret: 7 7 7 5 7 10 8 6 8 7 6 5

spring. In spring time, in spring time, the one-ly pret - tie

Fret: 7 5 3 6 5 4 7 7 6 5 4 3 10

ring time, when birds doe sing, hays ding a ding a ding, hays

Fret: 10 9 8 7 6 8 8 7 6 5 4 6 5 5 4 4 3

ding a ding a ding, hays ding a ding a ding, Sweete lov-ers love the Spring.

NOTE: Beginning on the next page are some of Eileen Rains' notes on her contributions of the past few pages. I think you'll find them of interest. You will also find a photograph of Eileen located elsewhere in this issue. Ed.

333 Fayetteville Street, #410
Raleigh, NC 27601

October 29, 1975

Hi Phil -

Me again - still a strummin' & a pickin' and a singin' down here and loving every minute of it.

Robert Bryan of Uncle Bob's Dulcimers (he's written you I believe) had an exhibit of his work at the Raleigh Fall Crafts Festival recently and I played at his booth several hours both days and had a thoroughly enjoyable time - crowds and crowds. I had put a notification in the newspaper here in the "What's Happening" section a few days before the Crafts Festival about the Dulcimer Course at NC State and we had lots of inquiries and interest. The class is filled until next semester and interest is continuing. The people from Here, Inc. would be delighted to see what's happening to some of their dulcimer kits!...

...I have a new teardrop-shaped 5 string dulcimer (bluegrass tuning-GG G C G) Bob Bryan made me, using the "especially for dulcimers" very thin walnut plywood (from Green River Dulcimers in Elkhorn City, Kentucky). They sent me a sample some time ago, and since I have a preference for the appearance of walnut, I took it to him and asked him what he thought about using it. He ordered enough for several and made me one with a regular wood (walnut) back and sides, with the plywood on the face ... I'm very impressed. The wood is strong of course, even though very thin (about 1/16") and the tone is - to my mind and ear - definitely superior - as they claimed it would be - to solid wood - spruce, walnut, maple. The only difference in construction between this new dulcimer and the one I had (that he'd made a few months previously) was in this top. Very clear tones and excellent response - both bass and treble tones. Too, the 6-1/2 fret is incorporated, and although it's taking me awhile to get used to it, I feel it's worth the trouble, as it adds to the capabilities of the instrument...it may be "zitherized" now, but it's still a dulcimer - you certainly can't mistake it for anything else!

About the extra fret - I have a little to add to the subject - although you've covered it very well - I was delighted to discover that I can play the chords in the major keys of C, F & G with the finger positions the same in each key...you just move your fingers up the fretboard. For example, try the Sub-dominants - first, the F, then the B, then the C - you'll quickly see what I mean. Going down, you note in each key that the chords are grouped in the same immediate area - no going from one location to another - you stay around the C. Same for the F's and G's. I made up the enclosed chart to illustrate this - hope you'll find it of interest. Let me know, ok?...

...I've been doing a lot of work on the "Ecclesiastical Modes" lately and have tried hard to get into the feel of the songs from long ago. I ran into a song called, "It was a Lover and his Lasse" and got interested in it. Was written in the Key of C, but started and ended on G (that threw me for awhile). I've heard this played in Aeolian Mode, but it didn't seem to suit the "mood" - since this song appears to be a parody or burlesque of the "sweetly sentimental" love songs of that day - we have them today, too. After examining the song's structure and finding where it's tones and semi-tones fell, I came to the conclusion this should be in the Lydian Mode - which suits the character of the song. That led me to studying the character of the Lydian Mode more closely - so here is what I came up with finally. Let me know what you think of this material, will you? It makes sense to me, and it all fell into place, but perhaps you see it differently, and there isn't exactly a plethora of informed people when it comes to the modes!

I've left the tablature for "It was a Lover and his Lasse" without any playing instructions - I play it mostly with a noter and pick, for it is fast and lilting, but it can also be done effectively with finger and picking.

Although the old modes were the ancestors of our modern keys - still I think the songs written hundreds of years ago - in a particular mode - sound best when played in that mode. Sometimes they lose their "feel" or "mood" when translated into a modern key.

Will send you a tape sometime, in the not too distant future - this is about all the dulcimer news and info I have at the moment - enjoy writing to you and too, enjoy hearing from you and reading your publication - it's getting better all the time. Thanks for publishing the material I sent previously - very gratifying to me to see my hard work in print!

(14)

Dulcimerilly -

Eileen Rains

By Robert Rodriguez

Some words of explanation are in order. When I reviewed the first two Roger Nicholson albums (and I hope to do the same when his 3rd record comes out), I mentioned that, except for one obscure record of Irish Folksongs with dulcimer by Judy Mayhan, there was to my knowledge no other major dulcimer recordings outside the U.S., and specifically from around the British Isles themselves. I then said that some future article would deal with a list of so-called minor dulcimer recordings, that is, recordings which feature one or two or so dulcimer cuts per album. I am quite happy to say that I am fulfilling my promise at this time. First and foremost, it should be mentioned that most of these albums indeed are rated, at least by yours truly's point of view, from good to excellent as examples of both traditional as well as revivalist folkmusic from the British Isles; to comment more on them as individual records is beyond the scope of this article. Should anyone wish to know more about these albums they may contact me: Robert Rodriguez, 3647 Broadway, N.Y., N.Y. 10031, (212) 286-4924. Second, and equally important, this is not a definitive nor a final list of such recordings; undoubtedly there are some records I have neglected to mention, either because I do not own them or do not know of their existence; I may even have left out one I myself own, but in general this is just a sort of guide to those dulcimer buffs interested in even one dulcimer cut on a good record. Where possible I have listed record title, performers, label, number, and in several cases the specific dulcimer cuts on records I consider more than especially good or useful. Where I have not listed any fuller info it is because of present lack of knowledge. One more comment is that for purposes of this list I have neglected dulcimer recordings in which electric or amplified dulcimer is used as in the case of some modern groups such as Fairport Convention, Steeleye Span, Pentangle, TraderHorn, the J.D.S. Band, etc; I have also neglected dulcimer recordings in which acoustic dulcimer is used when those recordings do not fully show the dulcimer in full action; as in the case of the aforementioned groups where numerous other instruments literally drown out or smother the dulcimer's playing. With these points in mind let us get to the task:

* Tim Hart and Maddy Prior, "Folksongs of Old England: Vol 1 & 2" cuts: Earl Richard, Copshamhome Fare, Broutan Town, & Maid Deep in Love. "Summer Solstice" cuts: Canaly Canaly, Serving Girl's Holiday, & Bring in Good Ale. All three records are on the Charisma label and are examples of traditional use of the dulcimer for ballad accompaniment.

* Martin Carthey, "Shearwater" cuts: Lord Randall and Shepard's Lament. On the Pegasus label; similar use of dulcimer for ballad accompaniment.

* Frankie Armstrong, "Lovely on the Water" cuts: Two Sisters Topic label 12-T-218.

* Peter & Chris Coe, "Open the Door and Welcome in" cuts: Lady Diamond and Little Sir Hugh. Leader-Trailer #2077. Again the dulcimer used for strict old ballad accompaniment common in British folk music.

* Dave and Tony Arthur, "Harken to Witches Tune", cut: Cruel Mother. Leader-Trailer 2013; ballad accompaniment again.

* London Critics Group, (six albums) cuts: Sweet Thames Flow Softly, Merry Progress to London, Waterloo Peterlu, Ye Mariner All, As We were A-sailing, Female Frolic. Dulcimer used in a mixed group of instruments. All records in this group are on the Argo Folk Series label, Argo ZDA 80-86.

* Ewan McCall & Peggy Seeger, "Long Harvest". Series of 10 albums of British ballads and their American (and other) variants, Argo ZDA 66-75. Record #1: Minorie, Two Sisters version, Record #2: Love's Riddles Wisely Expounded, Version of Devil's Nine Questions. Record #3: Broomfield Hill. Record #4: Old Bangum, version of Sir Lionell. Record #5: Bonnie Banks of Erdrio, version of Banks of the Vergio. Record #6: Earl Brand & the Cruel Youth. Record #10: Sweet Willie and Fair Anney, version of Lady Margaret.

* Some dulcimer cuts to be found on McCall albums: "Angry Muse", Argo #83; "Amorous Muse" Argo #84; "Wanton Muse", Argo #85; two records of Shakesperian Broadside, Paper Stage, Argo # 98 & 99. There are several more examples on one or two other McCall & Seeger Records as well.

* "Plankety" - Irish musical group using traditional instruments for the most part and doing Irish traditional music. Three albums, some use of dulcimer on all three. Polidor label.

* Ray Fisher, "Bonnie Birdie". Some dulcimer used by guest performer Martin Carthy on title song Bonnie Birdie, as well as others. Topic 238.

• Roy Harris and Martin Carthy, "Champions of Folly": one dulcimer cut is a version of Trooper & the Maid. Topic 256.
 • NOTE: The following four locations are helpful in purchasing hard to find British Isles recordings:
 J & F Record Sales, 4501 Rising Hill Road, Altadena, CA
 Thomas Stern, Box 1228, White Plains, N.Y.
 Dean Wallace, Box 473, Noanc, Conn.
 Andy's Front Hall, RD 1, Wormer Road, Voorheesville, N.Y.

- END -

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ALLAN HARRIS - Dulcimer craftsman from Eastport, Maine, will be exhibiting his work at the Burlington Mall Craft and Sculpture Show. All dulcimer players and interested persons are invited to stop by the booth and play some tunes.

THE PLACE: Burlington Mall
 Burlington, Mass.
 (near routes 128 & 3 N. of Boston)
 THE TIME: Jan. 21-24, 9 AM - 9 PM



For more info contact:
 Allan Harris
 3 Clark Street
 Eastport, Maine 04631

SONG FROM A PORCH

© BOBBIE WAYNE
by Bobbie Wayne 1975

INTRO: 

PLUCK TOGETHER STRUM

1. May I sit A-while with you my friend, I've come a long, long way to

 share a lit-tle si-lence and hear your guitar play.

 SUM-MER'S STARS HAVE FAL-LEN, like the fading of a song; their

 shadows lie up-on me, and I've got-ta move a-long. STRUM

VERSE 1-4
REPEAT INTRO.

Number on tablature line refers to fret number on that string.

Dulcimer tuned AADA (4 string dulcimer - top line is bass string)

ADDITIONAL VERSES:

2. Faces half remembered are haunting me tonight,
 The stories people told me, the ones who said they'd write.
 I guess I must have loved them, but I had to let them go,
 Thanks for loaning me your blanket friend; this moonlight chills me so.
3. The mist will be my mattress, this porch will be my bed,
 While the gentle song you're singing is pillowing my head.
 You say I should be sleeping, but you know I'd rather stay,
 There's never time to say, "I'll miss you", but you know that anyway.
4. I might have known you better; we could have talked before,
 But who's to say if words can help you know a person more.
 When the world lies dying, and the sky grows gray and still,
 I'll think about your sunny face and I'll never feel the chill.

NEXT ISSUE WE WILL PRESENT YET ANOTHER SONG OF BOBBIE WAYNE'S TITLED "RISING STAR". THE D.P.N. IS REALLY HAPPY TO HAVE THE OPPORTUNITY TO PRESENT THESE TUNES OF BOBBIE'S * SHE HAS WORKED AWFULLY HARD ON THEM!

Bending Irons

By Bob Godfried

After tiring of dodging the flame from the propane torch roaring out of the end of my bending iron, I decided to go electric. The prices on the store bought jobs (\$50 and up) were out of my reach so I proceeded to build my own for around \$6.

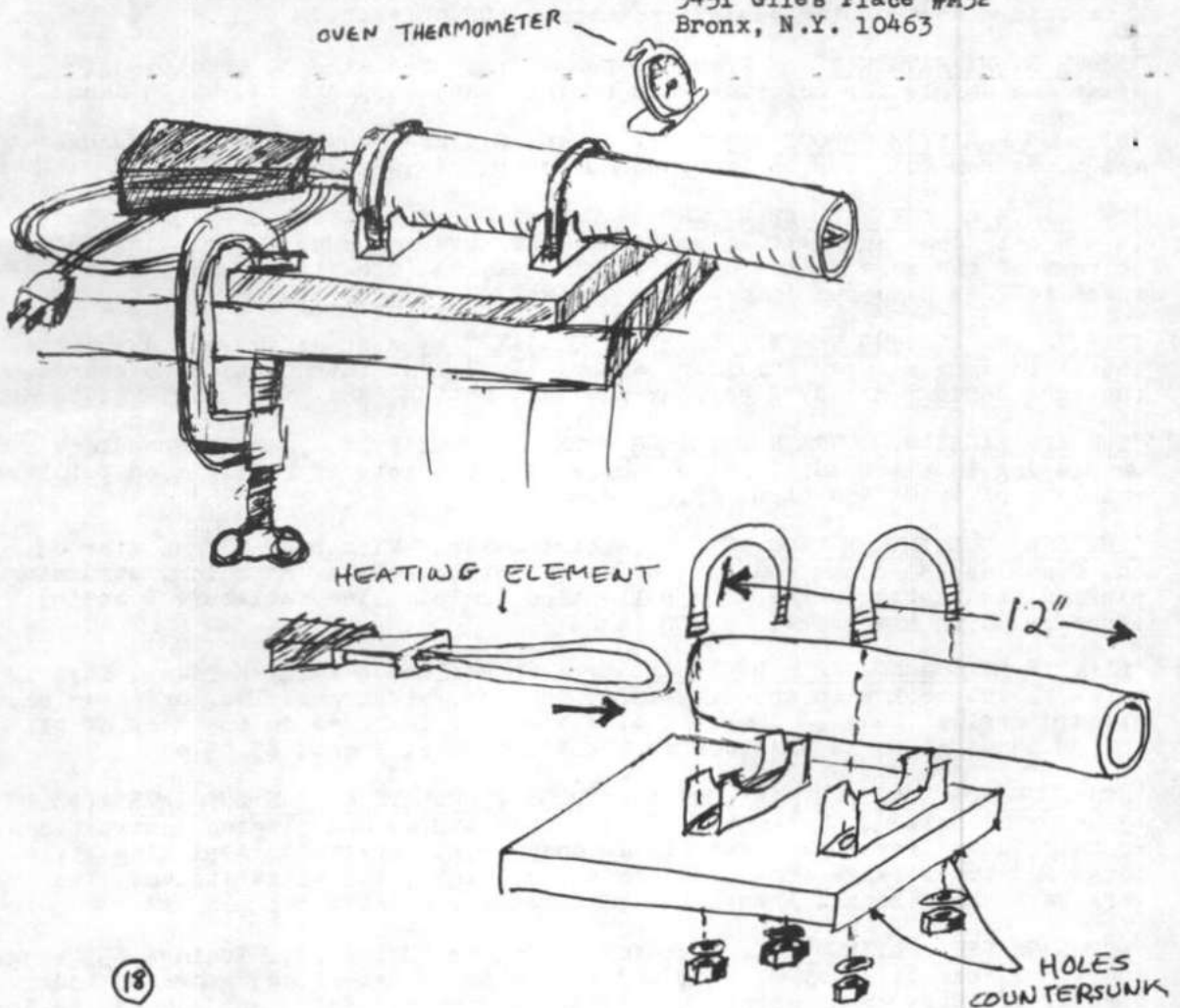
The heating unit is a charcoal barbecue lighter or fire starter that can be bought cheaply now at this time of the year. You have to squeeze the loop flatter in a vise so that it can fit into the pipe, which in my case was a foot long piece of 2 $\frac{1}{4}$ " aluminum thick walled electrical conduit. It is usually sold in 10 foot lengths so it may be more practical to try to scrounge some or buy it from an electrical contractor. Copper pipe is a good alternative, but more expensive. The diameter is not critical but the factors of a tighter bending radius of a narrow pipe versus a larger surface area of a wider pipe must be considered for your particular needs.

It is then mounted on a plywood base with muffler clamps or pipe strap or threaded rod bent into a "U" shape and bolted through countersunk holes in the bottom. The base can then be clamped to the edge of your bench.

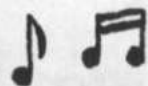
This particular heating element reaches a temperature of 1000 degrees F in 8 minutes, so caution is advised here.

To monitor the temperature I hooked an oven thermometer over the open end and unplugged the heating element after 3 $\frac{1}{2}$ minutes when it reached 500° F, the proper temperature for bending wood. After a while the pipe cools off and has to be re-heated. Grounding the pipe, I measured a leakage of about 40 volts, so a ground wire would be a good idea - comments and suggestions are welcome.

Bob Godfried
3451 Giles Place #M32
Bronx, N.Y. 10463



The D.P.N. Booklist



The following books and publications will all be found highly worthwhile and are available from us here at the D.P.N. The proceeds from the sale of these publications pertinent to the dulcimer are used to help defray the publication costs of the D.P.N. PLEASE ADD 25¢ POSTAGE AND PACKING COSTS FOR 1 BOOK OR 50¢ FOR 2 OR MORE BOOKS - THANKS!!!

"THE DULCIMER BOOK" (\$2.95) and "DULCIMER PEOPLE" (\$4.95) by Jean Ritchie. These two classics by Jean Ritchie should be a part of every serious players collection. Lots of references, songs, playing tips, history, etc.

"PLAYING LEAD DULCIMER" by Dr. Richard Wilkie. Great book for helping the beginning or intermediate player to easily get into the more advanced and interesting styles of chording and melody playing combinations. Very clear and detailed explanations! \$4.50 each.

"PLAY THE DULCIMER BY EAR & OTHER EASY WAYS" by Len & Su MacEachron. This well prepared 26 page booklet is crammed with good information. Many tips and suggestions are contained here along with an easy to follow approach to playing theory. Excellent section on tunings too!! \$1.50 each.

"DULCIMER PLAYERS BIBLE" by Phillip Mason. Contains chording, tuning, strumming, picking, and much, much more info. A supplement book is also included which contains the most complete dulcimer reference material in print. Extensive Bibliography & Discography. \$3.95 (NEW PRICE).

"FOUR AND TWENTY" by Lynn McSpadden & Dorothy French. Contains much playing information, plus 24 great songs and ballads for mountain dulcimer in both a tablature and regular musical notation. \$2.95 each.

"BRETHREN WE HAVE MET" by French & McSpadden. Contains 30 traditional Hymns and Carols for dulcimer with tunings and chord charts. \$2.95 each.

"SIMMONS FAMILY SONGBOOK" by Tommy & Jean Simmons. Contains 33 folksongs and tunes for dulcimer, guitar and autoharp. \$2.95 each.

"IN SEARCH OF THE WILD DULCIMER" by Robert Force & Albert d'Osschē. This is a nicely done and well illustrated book covering much interesting info on some of the more contemporary playing styles (traditional too) that these fellows have run into around the world. \$3.95 each.

"TUNING AND PLAYING THE APPALACHIAN DULCIMER" by A.W. Jeffreys. A super little book by a super dulcimer person. Excellent introduction to chords, tunings, counter-melody & harmony playing, noting, and strumming. \$2.00 ea.

"THE APPALACHIAN MOUNTAIN DULCIMER BOOK" by Paul Pyle. A great handbook on playing in the traditional strumming style - lots of really good pointers and lots of tunes and tips. \$2.95 each.

"THE BEST DULCIMER METHOD YET" by Albert Gamse. Nice book to get started on. Contains 139 songs and lots of easy instructions on chording, strumming, picking, and noting. The song collection (melody line tablature & music) alone is worth the price. \$3.50 each.

"LIFE IS LIKE A MOUNTAIN DULCIMER" by Neal Hellman & Sally Holden. This is an excellent book with chording info, tunings, playing styles, and even some Richard Fariña tunes. There is also a record included in the book of all the 36 tunes given in the book in tablature form. Great! \$3.95 each.

"NONESUCH FOR DULCIMER" (\$3.00) and "MUSICKS DELITE ON THE DULCIMER" (\$3.50) by Roger Nicholson. These two books of tablatures and playing instructions contain tunes from Rogers two albums done in his great fingerpicking style. Songs and tunes range from traditional, original, and Elizabethian. Two very worthwhile books! A must for intermediate or advanced players.

"MOODS OF THE DULCIMER" Virgil & Norman Hughes (Mel Bay). Tunings, 55 songs and tunes, chords, many playing styles & methods described, gadgets, and special effects. Many excellent photos of mountain folks and scenes. \$4.50.

THE D.P.N. BOOKLIST CONTINUED:

"HOW TO PLAY THE DULCIMER" by Margaret Winters. History, care, and playing styles for mountain dulcimer. 28 songs with dulcimer accompaniments. \$1.50.

"THE MOUNTAIN DULCIMER" (How to Make It & Play It) by Howard Mitchell. This book contains everything from pertinent information on building your own instrument to some of the more progressive playing styles which extend the musical possibilities of the dulcimer. \$ each.

"BLUE RIDGE BILLY" by Lois Lenski. An excellent children's book which features dulcimer lore, and much folklore of the Mountain People. Material for this book was mainly gathered in the area around Ashe County, N.C. Lois Lenski is an Newbery Award winner and the book is published by Yearling Books - designed especially to entertain and enlighten young people. \$1.75 (200 pages with many wonderful illustrations).

"SINGING FAMILY OF THE CUMBERLANDS" by Jean Ritchie. The fascinating first-hand story of a traditional singing family and the songs they sang. Over 40 songs complete with music. \$3.95 each.

MOUNTAIN DULCIMER BUILDING BOOKS *****

"TO BUILD A DULCIMER" by Paul Pyle. A best selling booklet which is small but crammed with interesting building info by Paul Pyle of Tennessee. \$4.00

"MAKING AN APPALACHIAN DULCIMER" by John Bailey. This book on dulcimer construction from England is well thought of. \$3.50 each.

"CONSTRUCTING THE MOUNTAIN DULCIMER" by Dean Kimball. This is a hardbound book which contains all the information the average woodworker will need to create a finished mountain dulcimer in any of several shapes. Also tips on saving \$\$ by building some of your own tools for the job. \$8.95 each.

HAMMERED DULCIMER BOOKS *****

"THE HAMMERED DULCIMER" by Howard Mitchell. This book contains many helpful tips and information for those who would like to build their own H.D. Also contains some playing tips. \$3.50 each.

"HOW TO TUNE AND PLAY THE HAMMERED DULCIMER" by Phil Mason. This 16 page booklet contains info on the most popular 5th interval tunings and explains some basic playing techniques to help the beginner get started. Includes lots of other h.d. info, sources, and references. \$1.50 each

"THE HAMMER DULCIMER REFERENCE BOOK" Compiled by the Dulcimer Players News. Complete (almost) reference and source book on both the printed word and recorded sound of the hammered dulcimer the world around. 75¢ each.

NOTE: Any book you might be looking for that is not on this list? If so, drop us a line and we'll turn you on to a source for obtaining it if we know of one. We'd also be happy to turn you onto sources for obtaining DULCIMER RECORDS that you might not be able to locate in your local or through some of the dealers who advertise in the D.P.N. Always happy to help any reader locate any manner of dulcimer things!

ANY OF THE ABOVE BOOKS MAY BE ORDERED FROM:

THE DULCIMER PLAYERS NEWS
BOOKLIST
RFD 2, BOX 132
BANGOR, MAINE 04401

"Use the talents you possess
For the woods would be strangely silent
If no bird sang but the best."

Author Unknown

(From the cover of the
Rembrand Co. Catalog
Newton, Iowa 50208)

SOME THOUGHTS ON "THE PACIFIC RIM DULCIMER GATHERING"

--- By Neal Hellman ---

Merit should be given to Steve Katz who took a Greyhound all the way from Worcester, Mass. to the Olympic Peninsula in the state of Washington just for the festival - WOW 7,000 miles on the bus to be part of the great drone. Well lets see there were workshops by Mike Rugg who is just incredible on the dulcimer; in the D-A-D tuning he plays in D, Em, Am, and G keys. He played old Irish airs that would melt a heart of stone, just beautiful: Si Bagh Si More, Flowers of Edinborough, and more and more. Bonnie Carroll gave a workshop and a small concert on saturday night. Albert d'Oasche and Bob Force gave a few workshops and played their incredible style of standing up fast strumming. Matter of fact, soon everyone there was playing standing up. There was also a lecture on the Pathagorus theory of divine harmony and why the dulcimer just naturally makes your brain feel happy. One day an hour was set apart for each mode and everyone tuned up into the keytone and got real high. Imagine 75 dulcimers playing in the Lydian mode together. Even the Locrian mode was explored though most of the folks just didn't dig that certain mode too much. There was a small concert on saturday night which was pleasant and un-ego like. The food served was the best I've ever had at a gathering. A dollar bought a complete meal of health food prepared very fine indeed. The profit motive was completely absent from the festival which helped to create a high vibration which permeated the air and everyone being. There were no fingerpickers. Everyone strummed the dulcimer. Too bad Kevin wasn't there, the festival really needed some gentle fingerpickers. Next year we hope to have the gathering in Colorado, but its still all up in the air along with the 100 or so folks who attended the gathering.

Dear Phil,

.... I have also included one of the most beautiful old-timey tunes I know on the dulcimer: JUNE APPLE. Its very similar to Black Jack Davy (see D.P.N. Vol. 1, No 6) in that it is best played in a reverse mixolydian instead of the standard. That is AA-A-E instead of AA-E-A or DD-A-D, however you can use the standard if you just reverse the middle and bass string numbers of the tablature. Use your index finger for all the bass notes; the melody line switches from the thumb to the middle finger a lot so I have marked which finger to use on the first string (s) under the notes: m = middle finger & t = thumb.

JUNE APPLE

DULCIMER TABLATURE BY:
- NEAL HELLMAN -

BASS	5	5	5	5	5	5	5	6	6	6	6	5	5	5	5	5	5	5	5
4/4	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
MELODY	7	4	7	4	7	5	4	6	5	6	5	4	7	4	7	4	7	5	4
	T	M	T	M	T	T	M	M	M	M	M	M	T	M	T	M	T	T	M

6	5	4	3	3	5	3	3	3	4	5	3	2	3	6	6	5	3	3	3	4	5
o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o
5	4	3	2	o	4	2	o	2	3	4	o	1	2	6	5	4	2	o	2	3	4
J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J	J

ALL ON MIDDLE FINGER TO END ->

3	4	2	3
o	o	o	o
o	o	o	o
J	J	J	J

I guess this is the same one that Kevin plays. John Prislend taught it to me, Martha Hickman taught it to him, I think Sam Jones taught it to her, and he learned it from an Islamic Bavarian shoemaker somewhere in the Bronx.

(21)

Phillip:

I have been following the pros and cons of the plywood dulcimer for the past few issues and, not uniquely, I can see merit in both sides.

Granted, the inexpensive instrument means greater popularity, and on the other hand, those who tout "acoustic properties" have a valid point. Certainly there are varying grades of soundboards, from "doorskin" up to Silver Spruce, but the layman has not the time nor money for the experimentation necessary to find their personal choice. What this world needs is a good sounding, inexpensive dulcimer! It would take a miracle in our present economy! But, what if we could reasonably satisfy our ears with the inexpensive materials available, with a bit of re-arranging?

The top is the single most important factor in the production of the sound. To prove this fact, Ramirez, a Spanish luthier, created a porcelain guitar, fitted with a spruce top (which is said to have had excellent tone). Therefore, it is to the top we should direct our energies.

Many of the kits offered in the lower price ranges exhibit clever methods of construction, and the choice of the "easiest and most authentic" or just "easiest" is left to the knowledge of the buyer. But any kit will suffice for our purpose.

Every lumber yard in the U.S. carries at least one dry softwood of the conifer family. This may be of pine, spruce, fir, redwood, or one of the smaller families. (Mr. Thomas, himself the probable father of the Mt. Dulcimer, spoke of using redwood - which "came from the sea to the west".) The wood should be chosen for its straight lines (grain) so that it will not break readily when cut to a 1/8" thickness. You might ask the yardman for help (and maybe learn something).

You will need a piece 4" by 36" by 3/4". This is the equivalent of one board foot, so the mathematics of the cost is easy. The cost varies from place to place, but generally speaking, the cost of the wood should be around 75¢ to \$1.25. This will easily make two, or carefully cut with a bandsaw, make four pieces - two pieces for each top. Now, by asking a friend, or sweet-talking a cabinet shop, you can easily cut the board into the required 1/8" slabs.

Replace the top supplied with the kit with your top, putting the seam of the 2 pieces under the fretboard, and you will have a dulcimer which will bring you hours of pleasure, coupled with endless happy feelings of accomplishment, and a good primer for your next dulcimer (which you might want to build from scratch). And... your ears will thank you!

Sincerely yours,
Denis DulcimerSeed
Denis DulcimerSeed

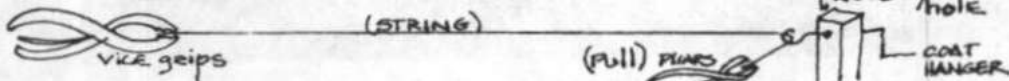
Box 7473
Carmell, Ca 93921

• Broken Strings •

If you break a string and it's not time for a new set yet, chances are, you can repair it yourself. If it breaks above the nut (in the pegbox), remove the string from the dulcimer, and with the help of a pair of pliers, tie a square knot in it. Replace it, as good as new.

If it breaks below the BRIDGE, the same thing applies, unless it is the loop itself. If it IS the loop, drill a hole in a scrap of wood, insert a few inches of coathanger, and bend it to the shape below. With a vice-grips (secured with a nail) holding the scroll end, leave about an inch and a half extra when you pull the tail end through the hook as shown. It will be obvious what happens when you turn the crank. Keep tension medium and refer to the unbroken loops for appearance. Good as new.

Now I'm not saying that all strings can be repaired - but you have to decide that. All it takes is some time - It costs you nothing to try! For the Hammered Dulcimer owner this is a must, but to the owner of any stringed instrument - think it over.



(22)

Denis DulcimerSeed

THE DULSPINET



— By Roger Nicholson —

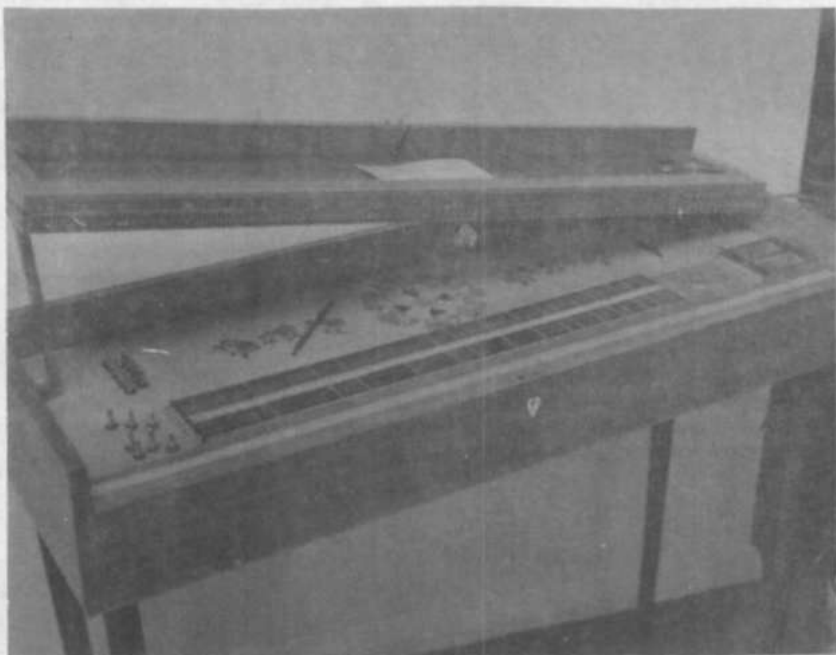
In recent years many strange dulcimers have appeared with a variety of extra strings and frets, which raises the question of how far such instruments still fall within the dulcimer definition and the fact that some people consider the standard dulcimer to have very limited potential.

In past times every combination of stringed instrument has been tried, and the only ones we know today are those which proved musically successful. My own feelings, therefore, with certain exceptions, are that the basic dulcimer has proved itself in this way over many generations and that it is now perhaps more important to develop the area of playing techniques. Having said that I would like to introduce the 'Dulspinet' in the accompanying photograph (which unfortunately being black & white does not do it justice), this is not the hybrid it may first appear, as although the shape is that of a spinet or clavichord, the 'works' are those of a normal dulcimer.

Dulspinet Mk. 1 (not illustrated) was made for John Fearse in 1970 by Frank Bond in London (the only specialist dulcimer maker in England, about whom more in a future article). It has a deep rectangular body, two diatonic fingerboards (one being an octave lower than the other), a chromatic fingerboard, guitar machine heads plus eighteen sympathetic strings and was conceived for John's television series 'Music Room'.

Dulspinet Mk. 2 (the only other to have been made) was built for me by Frank Bond in 1973 but has several different features. Its shallower body contains just two diatonic fingerboards - one for the Ionian and one for the Aeolian mode to reduce tuning - behind which lies twelve sympathetic strings tuned to the notes of the first fingerboard and vibrating with them in unison, all of which are attached to harpsichord wrest pins turned by means of a Victorian clock key mounted in the folding lid. On the soundboard can be seen climbing roses painted onto the wood before the varnish, in the tradition of fine old keyboard instruments.

Both these Dulspinets are visually and aurally very pleasing but retain the sound and delicacy of the dulcimer. As yet I have only used mine at home but later this year hope to record on it to play some adaptations of Seventeenth Century lute and harp music.



THE DULSPINET (Mk.2)

AN OLD DULCIMER HAS SURFACED

By Doug Murray

For those of you who are into old dulcimers and their makers, yet another one has surfaced. Here in Rome, Georgia there is a 48-year old instrument built by Sam Russell of Marion, Virginia. I found it collecting dust in the Berry College Music Library two years ago, and eventually purchased it from the college. I took it to the Martha Berry Museum to try and discover some of its background; the same instrument appears in some late 30's - early 40's pictures. At that time Berry College had a strong mountain crafts tradition, and the Russell dulcimer was used to accompany the Berry Ballad Singers (unfortunately no longer in existence). It belonged to the late Alice Warden, a piano teacher at Berry, and organizer of the singers. She purchased it directly from Mr. Russell expressly for the purpose of ballad accompaniment. It seems that there have always been people interested in the dulcimer and its music. Incidentally, the Ballad Singers were performing about the time the scholarly texts were announcing the near-extinction of the Mountain Dulcimer.

The instrument (see photo below) is yellow poplar with a walnut scroll. The tone quality is very bright and sharp - a contrast to many newer instruments, especially those using softwood faces. Frets are of the wire staple variety; the instrument is only half-fretted, and somewhat out of tune at some points. The scale is 26 $\frac{1}{2}$ " ; overall length 35" (including handle at the tail block); depth 13 $\frac{3}{4}$ ". The workmanship is good, as is evidenced by it's perfectly playable condition and tight joints.

Mr. Russell signed the instrument on a piece of paper placed under the left F-hole. He is pictured in Allen Eaton's "Handicrafts of the Southern Highlands" (N.Y., 1937, p. 199). He was elderly then - I'm not sure of his dates. He is also mentioned in Jean Ritchie's Dulcimer Book. J.F. Putnam writes that "the teardrop shape seems to be typical of the western part of Virginia".

Bob Plank and I now build dulcimers on the Russell pattern. I play one myself, and most of our orders specify the Russell model. For anyone interested in seeing the original instrument, its on permanent display at the Martha Berry Museum just north of Rome on Highway 27. If you're in town, look me up too - dulcimer pickers are right scarce in these parts.

Doug Murray
1013 N. 5th Ave. APT-C
Rome, GA 30161
232-2032



The Russell Dulcimer

Russell dulcimer with Geneva Jarrett, one of the Berry Ballad Singers.

(24)



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- The Dulcimer Book by Jean Ritchie - Tuning and playing - with instructional book \$4.95
 - Four and Twenty Songs for the Mountain Dulcimer by Lynn McSpadden \$2.95
 - Dulcimer People by Jean Ritchie - Covers history, manufacture, reminiscences, playing, etc. \$4.95
 - In Search Of The Wild Dulcimer by Robert Force and Albert d'Ossche \$3.95
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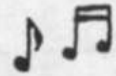
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DULCIMER TEACHERS LISTINGS



The D.P.N. will add new names to this list as they are brought to our attention. This teachers listing is designed to help those who are seeking instruction in Mountain dulcimer playing. Books & records also make for excellent self-teaching aids too!! A check with any nearby Folk Society (they are in almost every city) or college should turn up a few dulcimer people in your area who would be willing and interested to swap tunes and information. Its sure worth a try!!

- Lorraine Lee, 234 Eliot St., South Natick, Mass. 01760 (635-8290)
- Bobbie Wayne, 2118 Forest Ridge Road, Timonium, Maryland 21093
- Holly Tannen, 33 Lawford Road, London, England
- Maddie MacNeill, P.O. Box 157, Front Royal, Virginia 22630
- Eileen Rains, 333 Fayetteville St. #410, Raleigh, N.C. 27601
- Ralph Lee Smith, 1732 21st St., Washington, D.C. 20009
- Chelsea House Folklore Center, Box 1057, Brattleboro, Vermont 05301
- Tom Hobson, S.F., California - phone 626-8097
- Kate Christ, 4028 C.T.H. "J", Rt. 2, Cross Plains, Wisc. 53528
- Kathy Reddick, 39 Highland Ave. #3, Cambridge, Mass. 02139
- Ila Andersen, 7799 S. Turkey Creek Road, Morrison, Colorado 80465
- Simon Spaulding, 566 Chestnut St., San Francisco, CA 94133 (982-3846)
- Barbara Truex, 24 Branchville Rd., Ridgefield, Conn. 06877 (438-0266)
- John Applequist "Wooden Music", 25 W. Anapamu, Santa Barbara, CA 93101
- Nancy Plummer, 72 Locust St., Burlington, Mass. 01803 (272-3390)
- Carol Blair, 1704 Trenton Dr., Alexandria, VA 22308 (765-8394)
- Kevin Roth, Unionville, PA. 19375 (793-1498)
- Kathie Clark, 7923 Bainbridge Road, Alexandria, Virginia 22308
- Mary Lou May, 2665 Sunset Trail, Riverwoods, Ill. 60015
- Mary Faith Rhoads, Breezy Ridge Farms, Center Valley, PA 18034 (282-1822)
- Lori Cole holds a dulcimer class at McCabes Guitar Shop in Santa Monica, CA



Ned Landis shares Shady Grove



...Why don't you run a column or special issue every once in a while and invite people to send in their runs and all. (We do every issue - Ed.)

For example, I found how to play Shady Grove in an Ionian tuning with chords (see music sheet below). This may not shake up the world, but there may be people out there who hate to retune as much as I do. Anyhow, I bet everyones got some little gem like that stashed somewhere that would interest others, especially loners like me in a dulcimer backwards area (as far as I know)...

Peace, Ned Landis
364 Braddock Rd.
Mt. Airy, Md 21771

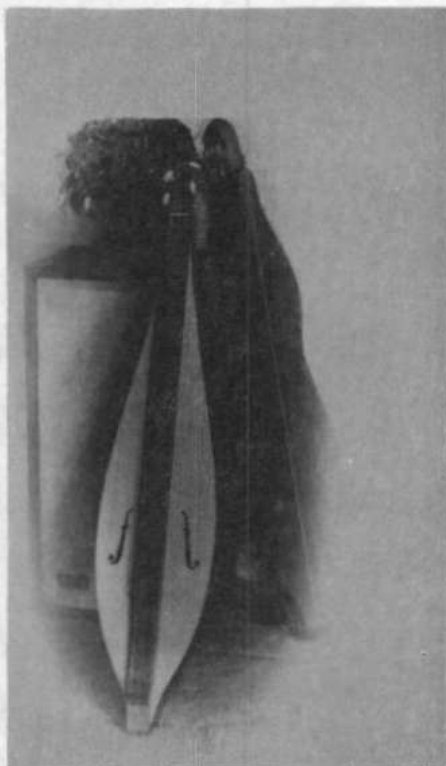
I don't have any sense of time other than my watch, so forget that. I put the words in to give you some sense of what I am doing. Good luck on translation. As for picking - I fingerpick it but pass on trying to show you how I do it - I had a hard enough time writing it down (existential crisis). Tuning is Ionian (I use G-G-C).

SHADY GROVE

TABLATURE BY:
- NED LANDIS -

C	a	a	a	a	a	a	a	a	4	4
F	1	1	1	1	1	1	1	0	0	0
G	1	1	2	1	0	1	2	4	5	8
SHADY GROVE MY TRUE LOVE, SHADY GROVE I KNOW, SHADY										

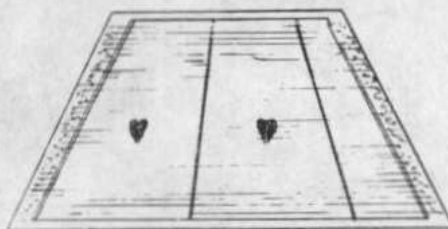
4	4	a	a	a	a	a	a	a	a	a
0	0	0	0	1	1	1	1	1	1	1
5	4	2	0	1	1	1	2	0	1	1
GROVE MY TRUE LOVE, I'm BOUND FOR SHA-DY GROVE.										



The above photo collage begins at the top with the "Trapezoid" hammer dulcimer string band featuring from left to right: Paul Reisler, Sam Rizzetta, Pete Vigour, and Paul Yates. Sandy Davis is on spoons in the background. The lower photo (these photos taken by Tally Frothingham at the 1975 Eisteddfod Festival, South Dartmouth, Mass. SMU University) shows from left to right, Irene Saletan, Margaret MacArthur, and Lorraine Lee who put out a fantastic mountain dulcimer workshop at the Eisteddfod. The lone dulcimer photo on the right is an example of the work of Fred Montague, dulcimer builder from Tewksbury, Mass. who had his craft on display at the Eisteddfod.

***** Olsen Lutherie (8222 So. Park Ave., Tacoma, Washington 98408) is a source for fine spruce soundboard material (cut & prepared in sets, or as plank material). Write for brochure and sample piece...I should also mention that Tim Olsen is still the Editor of the Guild of American Luthiers Newsletter. Write Tim at the above address for info on joining the Guild. They put out a lot of good info for instrument builders and lovers. ***** Spike Hopkins, who has moved House of Musical Traditions to 305 S. Wash. St, Berkeley Springs, W. VA 25411, writes, "Our new life here is very agreeable, only problem is that the days aren't longer. So much work - so little time. Glad to be doing it!" *****

The HAMMERED DULCIMER Section



THE DULCIMER

The following pages contain this issue's feature articles dealing with the hammered dulcimer. The photos below are those referred to in Geoffrey Samuel's article "THE HAMMERED DULCIMER IN ASIA" which begins on the next page. Top photo: Ngawang Dhakpa, of the Tibetan Music, Dance & Drama Society playing a Chinese-type yangchin. Bottom photo: Uryen Chödön tuning a Tibetan-made yangchin (gyumang).



THE HAMMERED DULCIMER IN ASIA

By Geoffrey B. Samuel

(NOTE: This is a very sketchy account and I don't claim to be comprehensive - I'd be glad for further comment on any points mentioned or omitted).

The hammered dulcimer is played in most parts of Asia. In Iran and in parts of the Far East it is one of the most frequently used instruments, elsewhere it is mostly a curiosity or a survival of past musical fashions, as in much of Europe. There is rarely anything that could be called music specifically for the dulcimer. The art music of the Orient is generally melodic, and the dulcimer plays - as a solo instrument or in an ensemble - basically the same music as would be played on other instruments, simply ornamenting and decorating the melody in its own particular way.

While the types of music played on the dulcimer in Iran, India or China do not have much in common, the nature of the instrument itself makes for some likenesses in the kind of ornamentation of the melody. 'Filling in' long held notes with rapid repetition at the same pitch, either by bouncing the hammer on the strings, or by rapid alternation of the two hammers, is a common device, no doubt because the resonance from other strings tends to drown out a single note quite fast if it isn't repeated. For the same reason a melody line in slow or uneven note values is often played in a decorated form in fast eighth or sixteenth notes, or sometimes triplet configuration, giving a more even flow. Melodies with drone accompaniment (one hand on the melody, the other on the drone) are also quite common.

The hammered dulcimers of the East known to me can be divided into 2 main groups, with different instrument names and different histories of its use. There are santurs, which are played from India, through Iran and over into Turkey and Greece. (You may recall that Zorba the Greek played the santouri. He learned to play from a Turk.) Then there are the yangchins of China and other parts of the Far East, including Tibet which is the area I know about. Santurs and yangchins differ somewhat in construction. The yangchin, like most European and American instruments, has the tuning and hitch pins on the top of the soundbox, while the santur usually has them at the side.

This rough division leaves out the changs of Soviet Central Asia, but then I don't know much about them and won't refer to them further.

THE SANTUR

Santur may derive from the Greek psalterion - the word which we know as 'psaltery' - or it may be Persian, with the appropriate meaning of 'a hundred strings'. Most likely it's something of both. Exactly when people began to strike the strings of the psaltery with hammers rather than pluck them with the fingers or plectra is still unclear, as is the date at which the present almost universal form of the hammered dulcimer with two sets of bridges and three available sets of strings (left and right hand side of the treble bridges, right of the bass bridges) was adopted. The hammer dulcimer is first represented in Western European art in the early 15th century, but it is not clear whether it was invented in Europe or in the Near or Middle East. At any rate it spread rapidly through Europe and the Arab countries, though it is now little played in the Islamic world except in Iran itself.

Possibly this is because of the nature of Arabic art music - the santur was generally speaking used in the art music of the courts and the cities rather than in popular music. The art music of the Arab countries is modal. Unlike the limited number of Western modes, which can all be derived from a single scale or set of intervals (the white keys on the piano, or the frets on a mountain dulcimer) the modes of Arabic music number several hundred, and use a wide variety of different scales, with three-quarter tone intervals as well as the familiar tones and semitones. (An Arabic mode - maqam - is also differentiated from others, as with the Indian raga, by the use of particular intervals and types of melodic sequence.) Arabic music generally consists of an improvisation (taqsim) in unmeasured rhythm, often followed by a composed piece or pieces in fixed rhythm and mode.

While the taqsım is based on one particular mode or maqam, in Turkey and the Near East virtuosity in performing a taqsım has come to include the ability to modulate from the basic mode into other modes, often very distant in scale intervals and character. This is something which the santur is hardly capable of, with its fixed intervals and large number of strings, which prevent rapid retuning. The principal melodic instruments today are those like the unfretted lute, and the long-necked lute with moveable frets, which enable rapid modulation of this kind. So the santur is now rarely played in these parts of the Islamic world, though it seems that it was once considerably more common. One record which includes a taqsım played on the santur (the instrument apparently has some kind of chromatic tuning) is the second record of Turkish music in the Bärenreiter-UNESCO "Musical Anthology of the Orient" (BM30 L 2020).

In Iran, on the other hand, while the avaz, or unmeasured improvisation, corresponding to the taqsım, is again an important part of art music, the modulations from one mode to another are quite limited, and the santur has become one of the main classical instruments. Each performance uses part of a dastgah or 'arrangement' of modal and melodic segments, and while these may use parts of more than one scale they do not normally have more than one or two extra notes in the octave, which is within the santur's capabilities. Ella Zonis's recent book Classical Persian Music is a good introduction to dastgah performance and gives a description of the standard Persian santur. The instrument has 72 strings in courses or groups of four at the same pitch - nine courses of treble strings, made of steel, and nine of bass strings made of brass. Zonis gives the tuning as follows:

f'''	f''	f'
e'''	e''	e'
d'''	d''	d'
c'''	c''	c'
b'''	b''	b
a'''	a''	a
g'''	g''	g
f'''	f''	f
e'''	e''	e
TREBLE		BASS

As can be seen, the tuning involves octaves across the treble bridges (unlike most European and Far Eastern dulcimers, which have fifths) with the bass strings another octave below that; the tonal range is just over three octaves. In practice the strings may be tuned a quarter tone or semitone sharp or flat from the pitches given, depending on the dastgah being played. Since some pitches (e', f' and e'', f'') are duplicated, and since the three octaves need not be tuned similarly - the bridges are moveable, allowing for different tones on either side of the treble bridge - careful tuning allows for some degree of modulation. The santur is played with two wooden hammers (Zonis says mulberry or walnut), and modern players sometimes use a soft covering of some kind on the hammers. There are several good recordings of Persian music available in the West; two are IER-7151, of the santur soloist Manoochehr Sadeghi (produced by the Institute of Ethnomusicology, UCLA) and OCORA OCR 57, which is of the small ensemble, including voice and santur, more typical of modern musical practice. Each gives two extended performances of two dastgah.

The Soofiana Kalam music of Kashmir, to the north of India, also uses the santur, along with several other instruments more Persian than Indian in type. Here the unmeasured prelude has dwindled to a few brief standardised phrases and most of the performance consists of a song or sequence of songs accompanied by the ensemble, and all within a single maqam. The Kashmiri version of the santur is somewhat larger than the Persian; it has a hundred strings (apparently 13 steel tenor courses, and 12 brass bass) and it has a deeper soundbox. A recent Nonesuch record of Kashmiri music (H 72058) includes two short Soofiana Kalam performances, one with solo santur. (The notes to this record suggest that the brass string courses act only as sympathetic strings and aren't actually played on - I'm not sure about this.)

Finally among the santur family comes the santur of Indian classical music. In fact the present-day santur isn't really an Indian classical instrument at all, though instruments of the dulcimer type may possibly have been played in India in the past. The santur entered Indian classical music in the last few years mainly through the efforts of one musician of Kashmiri origin, Shivkumar Sharma, though a couple of others have taken it up since. Shivkumar Sharma's santur is the Kashmiri santur enlarged yet further so that it now has 15 steel and 14 brass courses (116 strings!).

'The Hammered Dulcimer in Asia' continued:

While Indian music, like that of the Islamic world, uses a wide variety of modes (ragas) and scales, a classical performance normally stays in the same raga from beginning to end, so the problem of coping with modulation does not arise. The main difficulty in playing Indian classical music on the santur - as with some other recently adopted instruments such as the clarinet - is that the glides between notes so characteristic of Indian vocal and instrumental music are quite impossible on the santur. As a result the santur is very much still an instrument searching for a style. In Shivkumar Sharma's early records (e.g. HMV(India) ECLP 2346) his style is still very close to that of sarod and sitar as played by musicians such as Ali Akbar Kahn and Ravi Shankar, but in more recent live performances (I haven't heard any of his later records) he seems to be achieving a style more in accord with the nature of the santur itself.

THE YANGCHIN

The name yangchin - and its Korean equivalent yangzum - means 'foreign zither' and already suggests that the hammered dulcimer is a fairly recent introduction to China and East Asia. It probably came from Europe, and probably in the early 18th century, though it may have been somewhat earlier. Korea seems to have the earliest record of it (in Korean it has an alternate name meaning 'European wire zither') and in Korea it was rapidly taken into the court orchestras, where it simply doubled the parts of the Korean zithers or fiddles. However it seems to have been little used outside the court orchestras. A publication of the National Academy of Arts at Seoul (Survey of Korean Arts. Traditional Music.) gives a description of the instrument, and quotes the following tuning:

a flat'	d flat'	d flat
g'	c'	c
f'	b flat	B flat
e flat'	a flat	A flat
d flat'	g flat	G flat
c'	f	F
b flat	e flat	E flat

TREBLE BASS

Here there are fifths across the treble bridge, while the bass strings are an octave below. Apparently this instrument is played with one hammer only - in the right hand - though other East Asian players all use both hands as far as I know. Other yangchins seem generally to follow this kind of tuning - occasionally the bass itself is a fifth rather than an octave below - and this is also the most usual basic tuning for European dulcimers. (The Chinese and the Persians have both experimented in recent years with chromatic instruments analogous to the modern Hungarian cimbalon). Some yangchins have individual moveable bridges, some have a single fixed bridge for all the treble strings and another for the bass. Here is a Chinese tuning (from van Aalst's Chinese Music):

c''	f'	a
b'	e'	g
a'	d'	f
g'	c'	e
f'	b flat	d
e'	a	c
d'	g	A
c'	f	G

TREBLE BASS

East Asian music is generally not improvised, and uses a restricted range of modes (pentatonic or heptatonic, but usually derivable from a single scale) which can be easily accommodated on the dulcimer without need for retuning. In addition the bright percussive sound of the dulcimer is the kind of timbre favoured in Chinese popular music. The Chinese accentuate it by using very light bamboo hammers and stringing with very fine wire - my own factory-made Chinese yangchin uses .0085" (00 gauge) wire for all strings except for the two lowest bass strings, which have two heavier covered strings instead of the four light steel ones. The Chinese

'The Hammered Dulcimer in Asia' continued:

yangchin is apparently often used as a lead instrument in a small ensemble. An Anthology record (AST 4000) includes a single track for solo yangchin, but there are no doubt many Chinese recordings I haven't come across; the yangchin is a very common instrument. The Chinese yangchin is occasionally known (in English too) as a 'butterfly harp', and some makers deliberately build the body so as to resemble a butterfly more obviously.

From Korea and China the yangchin presumably spread to other East Asian countries. Francis Piggott's The Music and Musical Instruments of Japan (2nd edition, 1909) mentions it among Japanese musical instruments, but it seems to have been a rarity, and I have not seen it described in more recent sources. Three tracks on Lajos Vargyas' recent album of Mongolian music (Qualiton LPX 18014) show that it is used today in Mongolia; two are for solo yangchin (or yochen), one is for voice and the yangchin.

The yangchin is referred to by its Chinese name in Tibet too, though an old Tibetan instrument name gyumang, 'many-stringed (lute)', is sometimes used instead - there were gyumangs in the eighth century but I don't think they can have been dulcimers. The yangchin was mostly used in a small group of singers and instrumentalists (yangchin, long-necked lute, flute and fiddle) which accompanied a couple of dancers in a favourite entertainment of the Lhasa aristocracy earlier in this century. This music (without the dance) is still performed among the Tibetan refugees in India and elsewhere, but the yangchin is more often used now in the folk-dance songs, taught in refugee schools, which have been arranged for the same ensemble. Either kind of music can also be played solo yangchin (or on any of the other instruments on its own).

The OCORA record (OCR 62) includes a rather badly played yangchin solo performance of one of these dance songs. The yangchin also appears in a couple of ensemble pieces on the same record. The Tibetans in India mostly use Chinese yangchins though I've seen at least one of Tibetan make; it had fourteen courses of strings - seven treble, seven bass - with connected bridges (see photograph). I don't know how this instrument was tuned. One tuning I recorded had fifths across the treble bridge, and fifths again down the bass strings, though not all of the strings were in fact tuned or played (this was a Chinese dulcimer with eight treble and eight bass strings):

-	-	-
-	-	-
-	-	-
e flat'	a flat	d
d'	g	middle c
c'	f	B flat
b flat	e flat	-
	TREBLE	BASS

Other players certainly use a wider compass than this, but I don't have details of their tuning.

** END **

The following notes of interest and information have also been recieved from Mr. Samuel in the course of preparing this article:

..... The enclosed notes on Asian dulcimers, and the two photographs of Tibetans playing dulcimers, are in response to your appeal for information and photos on hammered dulcimers. ...Ngawang Dhakpa is the director of the Music, Dance, and Drama Society at Dharamsala (the refugee headquarters in India); he's playing an instrument which is either Chinese-made or a close copy of a Chinese one in the photograph. Urgyen Chodón, also of Dharamsala, is tuning the Tibetan-made instrument I mention in the article. Since you can see that hammered dulcimers are played in quite a few Asian countries, some of your readers might be interested in hearing about them and perhaps in listening to some of the music. The best of the Persian players in particular are really impressive.

Continued →

On sources of hammered dulcimers - I'm sure there must be American importers of Indian santurs and Chinese yangchins at least, perhaps of some others also. My Chinese yangchin sounds quite at home in the Anglo-American folk repertoire! On the other hand people can always build their own, or get them from local builders...

G.B.S.

And a later correspondence:

..... I'm quite surprised to hear that there are so many people making and playing hammered dulcimers over there; I didn't know the instrument was that popular! Though I'm glad that it is!

Since writing the article I've been doing some more reading, and Ella Zonis' evidence for early dulcimers in Persia now looks rather thin. My present world-shattering conclusion is that the hammered dulcimer (in its modern form, with two sets of bridges) may have been invented in Europe and been taken over by the Arabs, or may have been invented by the Arabs and been taken over in Europe! In either case probably in the 14th or 15th century. Then it went to the Far East, either from Europe or from the Arabs. As you will realize, I'm not convinced by that 667 B.C. dulcimer. The relief, on photos I've seen, isn't very clear - he might be hitting the strings with hammers, and then again he might not, and in any case what happened for the next 20 centuries?? (Editor's note: Studying the copy of a picture I have of the 667 B.C. dulcimer, I would say that it is probably being played by plucking with plectra, and not hammered with hammers. Paul Gifford has pointed this out to me also, and it does seem a rather thin thread to hang the theory of a Persian origin for the dulcimer.)

About sources for the records I mentioned; you can get Manoochehr Sadeghi's record, "Sounds of the Santour"; two Persian moods in classical dastgahs' (IER 7151) from Mrs. Marilyn Carpenter, Dept. of Music, University of California, 405 Hilgard Ave., Los Angeles, CA 90024. The Anthology record, AST 4000, "The Music of China Vol. 1" should be obtainable from Anthology Records and Tape Corporation, Box 593, Radio City Station, N.Y., N.Y. 10019. The record "Kashmir Traditional Songs and Dances" (Nonesuch H-72058) shouldn't be much of a problem as Nonesuch records are fairly widely distributed; if you have problems you could ask Elektra/Asylum/Nonesuch Records, 15 Columbus Circle, N.Y., N.Y. 10023. Of these, only the Persian record is all of the dulcimer; the other two have one or two tracks only on each. Nonesuch have also brought out a record of Persian music with an ensemble similar to that on the OCORA record I mentioned (OCR 57) and with some of the same performers; I'm fairly sure there's a santur on it, but I haven't heard the record. The number is H-72060, and the title "A Persian Heritage". It will probably be easier to get than the OCORA record. (There are quite a few records of Persian music around, but several of them are of doubtful quality.) As for the others, from European and Indian sources, I'm afraid I don't know of a US distributor, though I'm sure there are some. I've ordered records in the past from Minuteman of Cambridge, Mass., but they seem to have stopped handling ethnic music. They were pretty inefficient anyway.

NOTE: The D.P.N. sincerely thanks Mr. Samuel for sending along this wealth of information on the dulcimer. INTERESTING!!

Best wishes,

Geoffrey B. Samuel
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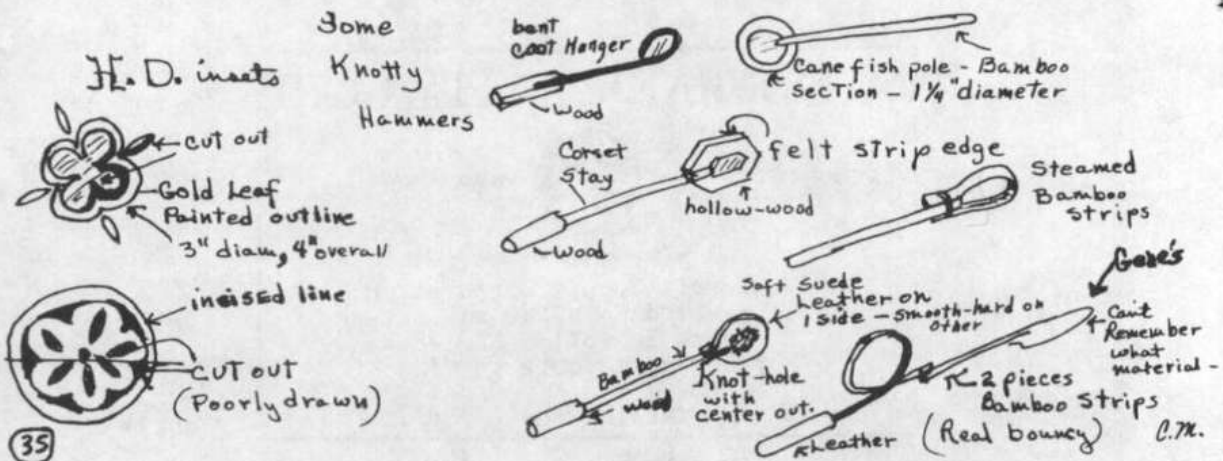
The ODPFC Fall Meeting



By Carolyn Montgomery

THE ORIGINAL DULCIMER PLAYERS CLUB, INC. OF MICHIGAN met on Sept. 27 at the Stern's Building in Ann Arbor. This was a delightful place to hold a meeting with all the interesting historical instruments to study in the collection as well as the fascinating collection brought by members and visitors. The Stern's building is on North Campus and is well worth a trip to view the varied ancient and rare items. Beautiful harpsichords, viols, horns, and African & Eastern type instruments. Warren Steele, Curator for the collection and member of the ODPFC was kind to arrange the meeting for the club. People showed up from as far away as Ohio and northern Michigan. There were, as always, new members full of questions and comments on building and playing, and old-timers who would eagerly share their cumulative knowledge of the subject. Some of the old-timers weren't so old, though. A comfortable and friendly feeling is generated by the President (re-elected for a new term) Gene Cox and family. Fourteen players shared their music with us ranging from 10 year old Steve Walker to Grampa Reams who was 87 on October 5. There were about 35 hammer dulcimers present plus some rare European instruments brought to sell. The rarest HD was a 150 year old (I tend to exaggerate) instrument from Hungary. It was beautiful lush dark wood with a zillion strings. The rarest player there was the zither player, Bob Stykmain from Toledo, and Steve Walkers' Grampa, who played in traditional form some beautiful old tunes. Tunes presented were traditional songs and jigs, reels, waltzes and other fiddle-around type tunes.

The formal program saw Jay Round as the opener with a Canadian tune and "Columbus Stockade Blues". Silas Braley, Jim Herald and Grampa Reams are tremendously popular members whose efforts are greeted with much enthusiasm by the old-timers. Warren Steele made his debut performance with "June Apple" and a 5-part Irish Jig, "Golden Ring", and "Mason's Apron" on a 'Paul Gifford Dulcimer' which he purchased this Spring. This boy has been doing his homework. Paul Gifford rendered "Over the Waves", "Leather Britches" and another Canadian tune. Patty Looman played in her own charming and beautifully unique style, "Indian Love Call". Bill Webster, Bob Hubbach, and Bill White played, but unfortunately I had a coughing spell from the overly hot room and missed some of the performers. Bill Spence shared a set for the club in his slightly different manner of playing, due to the requirements of the dance groups he plays for. He played "Tobin's Favorite", "Swallowtail Jig", "Young Jane", "Capri Waltz", three Canadian Reels, "St. Adele's Gospel", and "You Married My Daughter but you Didn't Really"!!!! Bill Spence was here with Andy and good-baby Hannah for an ARK gig. Gene Cox's mother, Mrs. Cox, was responsible along with her husband and a few others for founding this organization and supporting it through the years. Mrs. Cox welded some fast hammers and played a familiar hymn. Gene displayed an outstanding variety of hammers which he has collected, including one set which has right and left orientations for playing. That is the illustrated one with loop. After the more formal part of the program the members and special guest from the East Bill Spence jammed about 2000 notes a minute into the air. Lots of excitement and enthusiasm for all performers of all degrees of virtuosity. There will be a mid-January meeting on January 17th in East Lansing, Michigan at the Michigan Union Gold Room, University of Mich. The Spring meeting will be in May near Bridgeport, Mich. and the Fall meeting will find the ODPFC near Cadillac. Dues are \$2.00 and are used for mailing costs of notices. The President, Gene Cox, has his address at Box 136, Byron Center, MI 49315.



HAMMERED NOTES



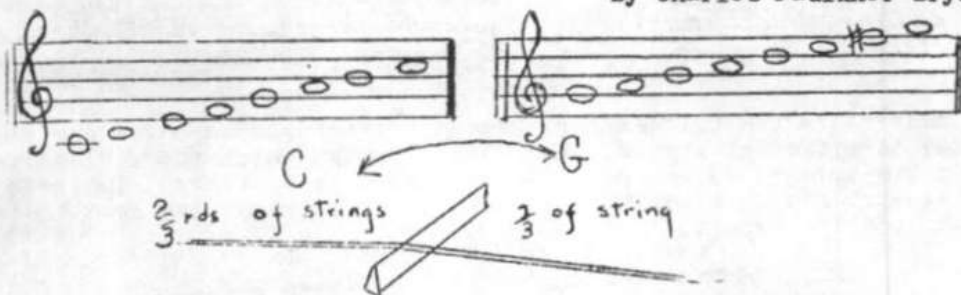
• By David Taylor •
DPN CONTRIBUTING H.D. EDITOR

The following is the conclusion of the article on hammered dulcimers written by Charles Faulkner Bryan. (See DPN Volume 1, Number 7 for the 1st half of this article). This article originally appeared in its entirety in Volume XVII, No. 2, June 1952 of the Tennessee Folklore Society Bulletin, and is reprinted here with the kind permission and assistance of Ralph W. Hyde, Secretary Editor of the TFSE. The DPN expresses its appreciation to Mr. Hyde for his help.

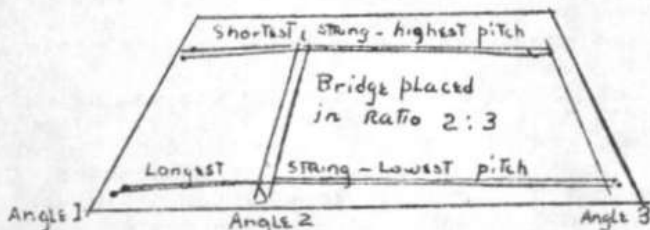
The next issue of DPN will include a continuation of the hammered dulcimer reprint series, featuring an article by Richard Hulan, dealing with the hammered dulcimer in Tennessee and southeastern Kentucky, including the story of the hammered dulcimer's only appearance (so far) on the Grand Ole Opry.

AMERICAN FOLK INSTRUMENTS: THE HAMMERED DULCIMER (PART TWO)

By Charles Faulkner Bryan



With the bridge properly placed, the player has only to tune the strings to pitch on one side of the bridge. On the other side the strings automatically give the fifth notes above. The seeming simplicity of this tuning, however, is a misleading one. Hammered dulcimer makers, as all workers with strings, soon discovered that in order to achieve the high pitches the strings must be shorter. The many different lengths of strings make necessary a slanting bridge -- and here is the rub! So minutely must the bridges be placed that one slight deviation can throw the entire set of pitches out of line. The complication can best be given by an illustration.



Since there are several angles involved in this placement of the bridge and since hand-made instruments could vary in some one of these angles, placing the bridge by the old-timers was indeed a feat. When all of the angles had been conquered and the instrument tuned, the maker could very well be awarded an advanced degree in plane geometry.

The double-bridged dulcimer is a sort of amalgamation of all of the hammered string instruments found as its progenitors. The single-bridged principles are all carried over, and to these has been added a complication of sympathetic vibration. The chief feature of the instrument then is an arrangement of two bridges to permit the tuning of strings an octave apart. While one set of strings pass over the bridge and through a hole in a second bridge, the other set of strings do just the reverse. With the use of these two bridges the player now has, in addition to the two scales, a new

one, an octave below the first scale. By using openings in the bridges the strings are allowed to swing free for the length of the box after passing over one bridge; and, since both bridges have openings, a larger number of strings may be used. As many as thirty-six different pitches can be gotten from a box only three and a half feet by one and a third feet. When the instrument is in fresh tune, the octave strings swing in sympathetic vibration, and the sound is one unlike any other to be heard.

The shapes of the hammered dulcimers vary widely. True to the nature of folk instruments, the size and shape of the box was determined by the individual maker. If he thought as he looked at the seasoned woods before him, "I want a dulcymore what can be heard all the way to Alpine," he would cut his wood lengths big and strong. If he 'lowed, "Mine's gonta be sweet like the wind rushin' in the pines just before a strom," he would place the strings close together and make the bridge high and narrow. In every case the maker would be his own creator, completely unmindful of the centuries of work in the same realm.

Although there are many shapes, two predominate: (1) the symmetric trapezoid with non-parallel ends; (2) a long rectangular box.



Many times the bridges for these different shaped boxes are ornamented or made in different styles. The holes through which the strings pass in the double-bridged dulcimer may be decorated by drawings. In the case of a single-bridged dulcimer the supports for the bridge may have the appearance of small chessmen.

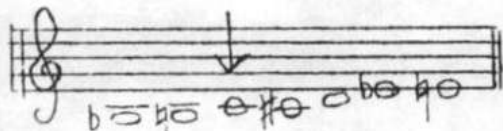


The number of strings used for each pitch varies. In all cases there are at least two strings, usually one string doubled back to make two. In some instruments there are as many as four strings, or two sets of strings for each pitch.

For hammers the maker turned to the cane patch, so useful in pioneer days. To long strips of flexible cane he would fasten a small wooden knob which had been covered with raw hide or felt. Holding one in each hand and with the bounce made possible by the cane, the player could execute several notes per second.

Today the instruments may be found in decreasing quantity (Editor's note: "The quantity is again increasing rapidly".) Since their function has been forgotten, they are usually discovered in the attics of Southern homes or perhaps in antique shops where, in many cases, they have not been recognized. The coverall word zither is incorrectly used by the dealer to describe the hammered dulcimer. In some cases they are found in beautiful hardwood cases. Usually the hammers are lost and the strings rusted beyond repair.

By using the old string arrangement as a guide, the instruments may be restrung with piano wire No. 13 which may be secured from any piano store. Strange to say, all strings are of the same wire. The low and high pitches come off surprisingly well if the pitch range is carefully considered. The tuner needs to start with the lowest string in the neighborhood of C, either middle C or an octave below, depending upon the size of the instrument. By experimentation the pitch range can be found.



It will be in the neighborhood given in the illustration above, as the instruments were usually considered C instruments when made.

As a source of hammers, the corset stay may replace the cane patch. A small hole bored in one end of the staves permits the attachment of wadded blocks which have been covered with felt.

Too long has the old sound slumbered within the mysterious sound holes of the few boxes scattered over the South. As in the case of the Appalachian Mountain dulcimer, it is my ambition to see this instrument again recognized. Mrs. L. L. McDowell, former president of the Tennessee Folklore Society, and her son, Billy Jack, have done much in acquainting audiences with this forgotten sound. Thanks to the Library of Congress, anyone may hear this unusual and infectious sound by listening to Record AAFS-41B from Album IX of the Library of Congress's monumental contribution to the preservation of our folk music. This one record contains such fine folk tunes as "Devil's Dream", "Nancy's Fancy", "Haste to the Wedding", "Off She Goes", "Irish Washerwoman", and "Pig Town Fling". All are played in true tradition and with a verve that will make the listener rush upstairs to see if one of these strange boxes perchance may still be in the attic.

** END **

NOTE: The DPN is grateful to its contributing hammer dulcimer editor, Dave Taylor for arranging to bring this and other articles to our pages. Dave may be contacted at 1715 Canton Drive #2, Bowling Green, Kentucky 42101.

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