

A survey of Cyberpluckers

By Jane Gauker

INTRO

In January 2010, Cyberpluckers, a listserv for autoharp enthusiasts (See www.cyberpluckers.org), had a thread on the Next Generation. It was not a Star Trek spin-off, although Spock was known to play both the Vulcan lyre and the Terran piano. Rather, it was a thoughtful chat about a perceived lack of young people at autoharp festivals and gatherings. Skip Beltz¹ asked the group what might be done to engender interest among younger people and a lively discussion ensued. It all made me wonder about those who already play the autoharp. What are they like? How did they come to this instrument? How often do they play? How much do they play?

When writing my Plan B paper for my master's degree at the University of Minnesota in 1992 (Has it been that long already?), I surveyed the world language teachers of Minnesota on their use of songs in their classrooms. The results were interesting and revealing and it occurred to me that something similar could be done with the Cyberpluckers, so I decided to put together a survey to find out about the current list members. I requested and received permission to poll the membership and the instrument was uploaded to a webpage. I very quickly received seventy-five (75) replies. At the suggestion of some other list members, a few more questions were sent out in an addendum and they were responded to, as well.

This is the instrument. (n=number of replies=75)

1. To your best recollection, when did you first hear an autoharp? Year? _____
Occasion? _____
2. Who was playing on that first occasion? _____
3. Briefly, why did you decide to learn to play the autoharp?

4. How long have you been playing the autoharp? _____
5. How would you describe your skill level?

Proficient strummer and picker	_____	Is someone else likely
Proficient strummer, learning to pick	_____	to describe your
Proficient strummer, no picking yet	_____	ability in the same
Intermediate strummer	_____	way? ☺
Novice	_____	Yes _____
		No _____

6. How much do you play? At least once a week _____
 An hour or more each day _____ Twice a month _____
 A bit every day _____ Once a month _____
 Almost every day _____ Once in a blue moon _____
7. Have you ever taken autoharp lessons? Yes _____ No _____
8. Have you ever played the autoharp professionally? Yes _____ No _____
9. How many autoharps do you own? _____
 Which is your favorite among them? _____
10. Do you prefer to play a diatonic _____ or a chromatic _____ harp?
11. Do you mostly use a 'harp with 9 _____ 12 _____ 15 _____ 18 _____ or 21 _____ bars?
12. How many other instruments do you play? _____
 What are they? _____

13. What is your favorite song to play on the autoharp? _____

This is the addendum. (n=64)

1. Are you male _____ or female _____? (So far most of you have email addresses that let me know or have signed your messages.)
2. How old are you?
3. What country or part of your country do you live in?
4. What is / was your occupation?
5. Do you have children? Yes _____ No _____
6. Has any of them taken up the autoharp?
7. Does your 'harp have the two-rows bar design or three rows of bars?
8. Do you accompany your own singing? Yes _____ No _____

ADDENDUM to the Addendum

9. Where do you play?

With whom do you play?

10. Do you share music with children other than your own?
11. What type(s) of music do you play most? Check all that apply.
- bluegrass _____
 - blues _____
 - Celtic _____
 - Christmas _____
 - classical _____
 - country _____
 - filk _____
 - folk _____
 - hymns and religious _____
 - old-time _____
 - own compositions _____
 - own arrangements _____
 - pop _____

Additional comments?

After the first addendum, wouldn't you know, some other interesting questions occurred to me. I think the critical missing question was: What type of music do you play most? Bluegrass, blues, Celtic, etc. Question 13 from the original instrument (What is your favorite song to play on the autoharp?) might have given a clue as to how a respondent would have answered the missing question, but certainly not a definitive one. I finally decided the question was so important that I modified the addendum to include my question and a couple others suggested by list members. Some of the later respondents received the addendum with those changes and provided answers. All respondents to the original instrument received one version of the addendum or another, but I am reporting all answers to the various addenda as a single response number (n=64). The variations in "n" appear because not all respondents answered all the questions.

For a variety of factors, including its anecdotal nature, lack of anonymity, and the different incarnations of the addendum, I make no pretense about the scientific accuracy of this survey. Most of the emailed responses came back to me with the name of the sender or were even signed. Thus, I was able to include them in some of the categories to which they did not respond. Further, I've become distantly familiar with some individuals and the information sought in the survey about them through their posts on Cyberpluckers--information like: are you male or female?, where do you live?, and what is your profession? I took the liberty of filling in some of those blanks.

Mainly, I did this for the fun of it!

THE RESULTS

How were the responses analyzed?

As each survey came back, it was numbered in the order it was received and its answers were typed into a spreadsheet that allowed me to organize all responses to each question together so that similar answers could be counted and compared to others. The Cyberpluckers were enthusiastic and generous with their thoughts and, to my delight, clarified and expanded on them throughout the instrument. Their musings, which I labeled Beyond the Box, or what could be typed into the much-modified cells of my spreadsheet, filled eighteen pages with text.

One of the questions posed by the Next Generation thread online was how might we “inspire the next generation to pick up this strange little box we play.”² The survey revealed in question one regarding first exposure to the autoharp (n=74) that two Cyberpluckers reported first hearing an autoharp in 1950 and the most recent introduction was in 2007. It showed that in the 50’s and 60’s the most common introduction, by far, occurred in a classroom. Twenty-two respondents reported that they first heard an autoharp in a music class in either elementary school or a college class. Other answers, in order of frequency, included friends, TV, concerts or festivals, relatives, radio, and stores or catalogues thus debunking any belief that “seeing a picture in a catalog or on the net, or just a harp lying around isn’t enough to make somebody take up the autoharp.”³ It apparently has been enough in a few cases.

Three ‘pluckers reported hearing the ‘harp for the first time in school in the 70’s. Stuningly, in the three decades since then, only one person replied that they first heard the autoharp in a classroom. Andy Cohen may be right in his observation that “the old black Oscars that used to sit on teachers’ desks, now sit on top of the tuba cabinet in the band room, gathering dust.”⁴ These numbers are, however, reflective of the average age of the respondents which question two on the addendum (n=64) revealed was 62.6 years. Most of the respondents were of an age to be in school during the 50’s and 60’s which also reinforces Mr. Beltz’ observation about the visible lack of younger folks at festivals and gatherings.⁵ The two members who reported having celebrated the greatest number of birthdays were 80 and the most junior was 29.

The survey indicated that over all the years, twenty-five members said their first autoharp sightings (n=72) were in the hands of a performer. One respondent reported that his first sight was at a 1965 Hugues Aufray concert.ⁱ A video of Monsieur Aufray, a French singer and songwriter, playing “Le rossignol anglais” (“The English Mockingbird”) on the autoharp can be seen at http://video.yandex.ru/users/france-chanson/view/63/user-tag/hugues_aufray/

Twenty-three listers said their music teacher provided their first exposure to the ‘harp. Eight stumbled across it on their own and had heard no one play a ‘harp before they held it themselves. Family members, friends and store clerks round out the remaining answers among those who remember the occasion.

The question about why the Cyberpluckers decided to learn to play had predictably varied answers (n=73). Most (43%) either liked the sound or wanted to accompany themselves or others. Others were impressed by a particular performer. The ease of learning, portability, a physiological problem making playing some other instrument difficult or impossible, an impulse, a gift, for demonstration purposes in a store, for fun and the love of music in general were also listed. One respondent said it took almost 40 years to convince him that the autoharp wasn’t too limited, hard to tune, and without sufficiently useful chord choices to be his instrument of choice.⁷ In my case, fifty years

passed between my own first sighting in grade school and my first chance to touch one when the 'harp I had ordered arrived at my home. I bought it so I could sit with it in my La-Z Boy and noodle just for fun. I regularly fall asleep there with it still in my arms.

My favorite answer to any of the questions was to how many years the Cyberpluckers had been playing the autoharp. The seventy-four individuals who answered that question had 1,460 years of combined experience with the 'harp—almost a millennium and a half! Two reporters claimed 50 years each. One had just 3 weeks at the time of his response. Twenty-seven, more than a third of all respondents, had less than ten years experience and 20 of those less than 5, so people *are* still coming to the autoharp. The average age of those with less than 5 years experience was 57.5 years. The average age of all respondents to the addendum (n=64) was 62.6 years.

As to the level of skill among the survey respondents (n=68), forty-five judged themselves to be proficient strummers and pickers. When those 45 'harpists were compared to their years of experience, all of them had at least three years experience, thus suggesting a minimum amount of time needed to become a skilled player with sufficient practice. Most of them (15) indicated they played almost daily or at least once a week (10). There was a wide range in their ages (47-80) and years of experience (3-50).

The data regarding those proficient players were examined to see if there was a relationship between their skill level and whether they had had any lessons. The results indicated no difference, and when they were checked to see if that might have an influence on whether those players had done any professional playing, there was little difference. (See Table 1.)

Table 1: Comparisons between those who rated themselves as proficient strummers and pickers who have or have not taken lessons, and have or have not played professionally (n=43)

Question 7: Have you ever taken autoharp lessons? Question 8: Have you ever played the autoharp professionally?							
Lessons Yes	Professional Yes	Lessons Yes	Professional No	No	Lessons Yes	Professional No	No
	5		17			17	
							4

Question 9 asked how many autoharps the players had. These seventy-five respondents reported having about 456 instruments among them numbering between "75 or so"⁸ and just 1. The answers to the second part of question 9 regarding their favorite 'harp mentioned 50 different kinds of harps including a variety of factory-built and luthier-crafted instruments. Some mentioned upgrades and many were diatonic. Of the 11 respondents who have 10 or more autoharps each, eight practice more than an hour per day, a bit each day or almost daily. One practices 4.5 hours per week, and

curiously, two replied that they only play once in a blue moon.

Question 10 asked if the players preferred diatonic or chromatic 'harps (n=71). Of the 21 who said they preferred a diatonic set-up, all own at least 4 harps, and all but 5 also rate themselves as being proficient players.

Question 11 (n=75) revealed that 52 of the respondents spend most of their time playing 21-chord 'harps, but arrangements included one who prefers a 6-chord 'harp, one who prefers 8-10 chords and another who likes 9 or fewer. There was also one who plays mostly with 13 chords. Question 7 in the addendum indicated that 41 of the 62 'harpists who answered are using harps with three rows of chords bars, 13 play harps of both 2-bar and 3-bar design, and only 2 people use only harps with just 2 rows of chord bars—clearly a matter of choice or habit on their part, since one reported owning 4 'harps, and the other, 5.

Question 12 asked the Cyberpluckers how many other instruments the listers played. The responses included a whole orchestra of instruments! On the whole, we seem to be a bit long on strings, and short on brass (so to speak), but the winds had some representation, as well. Numerous respondents play keyboard instruments and also mentioned was a plethora of percussion and rhythm instruments and noisemakers. In all, the Cyberpluckers' Symphony Orchestra includes 48 different instruments plus their varieties including seven kinds of guitar, four kinds of ukulele, three kinds of banjo, the hurdy-gurdy, the steam calliope, and the ever-popular gutbucket.

Question 13, the last question on the original survey, asked the list members what their favorite song was (n=73). Fifty-six different songs were mentioned by name. "Amazing Grace" received three votes, "I'll Fly Away", "Over the Rainbow", and "Westphalia Waltz" received two votes each. I had a brief vision of Mexican food when I read that one respondent's favorite song was "pacobells canon,"⁹ but decided it meant that Pachelbel's "Canon in D" had received a second vote.

Among the favorites listed were patriotic songs like "America, the Beautiful". Also mentioned were folk tunes like "Shenandoah", Celtic tunes like "Hewlett", hymns like "Fairest Lord Jesus", bluegrass tunes, a few show tunes, a couple each of Christmas melodies, blues, country and two Spanish titles. Twenty-one 'harpists were unable or unwilling to select a favorite song, and said so.

The addenda were sent to gather some more demographic information about the Cyberpluckers. Its first question was: Are you male or female? Because of signatures on emails and some familiarity with members of the listserv I was able with surety to fill in four blanks on this question even though I had not received a response to the addendum (n=73). Thirty of the respondents were male and forty-three female. The average age of the males, according to question 2, was 63.2 years and the females averaged 62.25 years. The oldest two males were both 80, and the female 'harpist most graced by time was 78. The youngest male was 38 and the youngest female, 29. When the years the respondents reported having played were subtracted from their age, the age at which these 'harpists began playing could be determined. The youngest age was 9—the oldest, 79.8. Most of the rest of the respondents began playing in either their 20's or 50's, although the average age of all was 43.8 years.

The next query asked where they lived. Here again I took the liberty of filling in one blank on this question based on my knowledge of the Cyberpluckers. In all, returns came from twenty-nine states, Puerto Rico, France, Germany, Italy and the UK.

Pennsylvania and Texas were the best-represented locations with six respondents each.

Question 4 inquired as to the Cyberpluckers' professions (n=64) and revealed they come from all walks of life. Eighteen respondents reported being in the field of education. Nine individuals were in computers or technological fields, eight in medicine, seven in business, six in service positions/human relations, four in music (not teaching), and four in publishing or writing. Also listed were accounting, engineering, being a mom, factory work, the law, and fire fighting. Sixteen 'harpists indicated they were retired or semi-retired.

When asked if they accompanied their own singing (n=63), fifty-four people replied yes, and nine said no. One was a firm sounding "never"¹⁰ which would probably surprise another respondent who expanded on his response to this question to say "yes, of course—that is what the 'harp IS—a vocal accompaniment instrument."¹¹

When asked where they played (n=19), the Cyberpluckers listed having played in all kinds of public and private fora—restaurants, coffee houses, clubs, festivals, folk gatherings, fairs, senior citizen residences, YouTube, churches, in bands, with friends, in jams, in homes and shops, at parties, schools, clubs and on the street. They play with their spouses and other family members, a partner, band mates, shop staff, friends, community groups, and people of all ages and abilities. They play with large community bands, in small groups, in duets and solo.

For question 11 on the addendum (n=20) which asked what type(s) of music listeners play most, no one responded with fewer than three styles. Christmas music seemed to have the most fans (n=18). Folk music and hymns tied with sixteen votes each. Following those in order of preference were old-time, Celtic and one's own arrangements, bluegrass, classical and one's own compositions, the blues, and lastly pop with three votes. Two individuals indicated their liking for Broadway show tunes and two for rock and roll music—categories that had not even been listed. No respondent voted for filk.

The Next Generation thread on Cyberpluckers spun out seeking ideas about the involvement of young people, or lack thereof, in autoharping. Among the respondents, question 5 (n=64) indicated that 51 had children, but so far only 6 had been able to interest their offspring in the autoharp. Question 10 (n=17), a late addition to the addendum that only the last respondents saw, showed that 71% of the respondents are sharing their autoharp music with children. With those folks and the children they come into contact may rest the future of the autoharp.

MORE QUESTIONS, CONCLUSIONS AND RECOMMENDATIONS

I believe this survey has accomplished what I intended. I have learned more about the contributors to the Cyberpluckers listserv, their involvement in music and their autoharp usage. It has also refreshed my curiosity about the way people make and use music and songs in general.

The data has revealed that the membership seems to be aging, but that people are still coming to the autoharp, although more by drips than in droves. When I was in school, children were allowed to begin orchestra after fourth grade. This was a policy held by our school district. Was there some reason why that particular age was the

determiner? Students were allowed to start in band after fifth grade. Is that the appropriate age to begin to study a band instrument? Were those requirements based on anything other than the district's willingness to supply a full-time teacher and the free use of instruments to students of at least that age? Is there a necessary level of maturity or a proven number of years required to become proficient before graduation? Is there a right time to begin to study any instrument? If there is, then what is the right age for beginning to study the autoharp?

Rick Fitzgerald, citing his own experience, pointed out in his post to the listserv that perhaps "we should be targeting slightly older 'kids'".¹² It would be difficult to make that decision based on the results of the survey, because the data showed that although folks don't seem to begin playing the 'harp until later in life, their most common first sight or hearing of it was in elementary school. Perhaps the autoharp needs a period of gestation in the thinking of a would-be fan. Perhaps it is an acquired taste. Maybe it does have a "frumpy reputation"¹³ like Mr. Beltz suggested, or is associated with particular styles of music not currently in vogue with young people. Cathy Britell observed that she bought her first instrument for her husband as a "no brainer, ... a nice toy/tool for the nonmusical person, not fun to tune, but certainly not a real instrument"¹⁴ capable of real music—a perception she now labors to dispel, as do so many others. Perhaps the tuning issue has kept prospective autoharpists away in years past. Happily, as Pete Daigle reminded us, that issue has become less problematic with the availability of small, inexpensive electronic tuners.¹⁵

I believe the evidence of the survey indicates that we should be exposing all youngsters to the autoharp as early as possible. I suspect advocates of any instrument would make a similar recommendation. In support of the autoharp, Evo Bluestein and Mike Mueller here in the US and Mike and Rachel Fenton in the UK have made perhaps the greatest inroads with their incredible in-school programs, but if the experience can't be maintained with continued lessons or permanently available 'harps, then we may have to wait—to wait for that moment when the individual remembers their autoharp experience with nostalgia or a sudden interest that prompts him or her to seek out the 'harp sometime later in life. Todd Crowley's unique, and by all reports marvelous, Petting Zoo may provide such a moment for some.

The survey also showed that most autoharpists have children, but few have so far been able to interest them in playing. It may be at least partially as a result of "the unhappy and eternal parent-child struggle"¹⁶ that Gregg Averett wrote of, or perhaps that not enough performers have tapped into the "cool" factor as Skip Beltz mentions Fish having done at MLAG [Mountain Laurel Autoharp Gathering].¹⁷ If list members are looking for things to happen now, some new strategies may be required. Stew Schneider's good-humored truism identified one of the perennial obstacles to be overcome. He observed that "young men will begin playing the autoharp 18 milliseconds after young women decide that they look cool doing so, and not a millisecond earlier."¹⁸ If we're willing to wait, my guess is that, in their own time—maybe before they reach age 79.8, maybe after—more of the children of today's autoharpists will have picked up Mama or Daddy's or a relative's old 'harp and learned to play, an opinion with a modicum of support in the survey.

In any case, whatever their location, occupation, music preferences or motivation, it is clear that newbie autoharpists seem older than we suppose the typical novice among

players of other instruments might be. However, they are almost never newcomers to music. They bring years of experience with a wide range of other instruments to the fold. I would suggest that's a good thing, for having that experience they know mastery requires practice and patience, and therefore may be more willing than the average neophyte to persevere past Strumming 101 to become proficient.

In the Next Generation thread that prompted this survey, Eileen Roys pointed out that when her "grandchildren were of the right age, children under sixteen were excluded from MLAG."¹⁹ Such exclusion would seem an obvious impediment to promoting the growth of autoharp playing among younger folks. Perhaps that stricture could be removed or lowered to age 12. In his original post, Mr. Beltz mentioned that "in photos of other festivals" and "in jams, open mics and in acoustic music clubs", he had seen more young folks, "but not in the AH world." He observed that those young folks were playing other instruments.²⁰ On the other hand, Greg Averett's comment seemed a bit more optimistic. He declared, "We may be old but we're not dying out."²¹ Jim Lewis wondered if Exploritas, what was called Elderhostel, could be persuaded to teach an "intergenerational program"²² in promotion of the autoharp. Acknowledging the aging demographic, Andy Cohen suggested that there may be "some wisdom in setting up things especially for kids"²³ at festivals like MLAG.

And so, it's full circle back to the question in Mr. Beltz' original post about the Next Generation. The Cyberpluckers replied and the survey results subsequently supported most of their ideas about when and where to play as places where current autoharpists discovered the 'harp. The research showed that interest in the harp may be sparked anywhere, so *exposure, exposure, exposure* as advocated by Poole²⁴, McKay²⁵ and Ebdon²⁶ seems the place to start. Every specific recommendation made by a lister was some variation on that theme.

Jesse Plymale suggested a) getting some high quality recordings by some of our best artists into the market, b) trying new genres of music to interest young people, and c) trying to get famous musicians to use the autoharp²⁷—all situations that in the past have enticed members to learn the autoharp according to the survey. Cathy Britell, however, warned that the short-lived "Reese Witherspoon" effect²⁸ is not an indicator of true interest in the autoharp just because a celebrity is seen playing one and a brief resurgence of interest results only to fade away with the realities of practice and discipline.

Bob Ebdon thought we need to get autoharps back into schools and clubs. He said, "Basically it is a case of getting out there and taking the harp with you!"²⁹ Bob Loomis suggested that if we're really interested in making the autoharp heard, traditionalist players should consider amping their 'harp to make them more audible in the mix of instruments performing in a jam.³⁰ Dorothy VerSluis said, "Give them to people who organize/teach glee club and mixed chorus", and "tell all the churches" what a great addition an autoharp could be to a church ensemble.³¹ Church is one place no one on the survey mentioned as their site of first exposure, but certainly seems like it would be a fertile place for attentive listening and finding delight in an autoharp's music.

I wondered if skilled autoharpists were approaching the teachers of music in their areas to suggest a demonstration of the possibilities of the autoharp to students. I thought music teacher conventions and college methods courses would be very receptive to such demonstrations, especially if someone went in with several autoharps

so that every attendee or student could get their hands on one, so I called the Minnesota Music Educators Association and asked. I spoke with an administrative secretary who had no idea what an autoharp was—not a good sign. I described our instrument and she said she could remember no such workshop, but that an applicant could seek to give such a workshop provided they did it in a timely fashion (This is July 2010 and they are no longer taking applications for their February 2011 conference.) and were a member of the MMEA. I also contacted the music department at the University of Minnesota to ask these three questions:

- 1) Do you know if there is a functional autoharp anywhere in the music department at the U?
- 2) Does any of the professors use it regularly? Occasionally?
- 3) Is any of the professors skilled or has the department ever had a skilled autoharpist in to a methods class to show prospective teachers its potential as a useful instrument of

accompaniment for classroom instruction?

Unfortunately it is summer and the faculty members who could answer my questions are unavailable. I will let you know at a later date if I receive a response.

Does every music store in the country have an autoharp on the wall? Are the manufacturers of autoharps making sure that music stores have current information about autoharps? Could manufacturers be encouraged to do some active advertising, perhaps along the line Ron Bean mentioned—the autoharp--an alternative to spending all night at home in front of a computer after having spent all day in front of one at work?³² On the list, Paul Roberts asked if anyone knew how many autoharps are sold each year.³³ I contacted both Oscar Schmidt and Rhythm Band, the maker of the Chromaharp, on March 6, 2010 with that inquiry, and to date, neither manufacturer has responded.

In my 1992 master's thesis, I cited an article in the Music Educators Journal by Charles A. Elliott...

“...who observed a change in the role of music in our lives. [He suggested] that the community singing that was commonplace in our past has nearly died. He [remarked] with some dismay that the US, which was once a nation of music participants, has become one of ‘music spectators.’ He [suggested] that these changes may be attributed to modern technology³⁴, which enables us to listen to the masterful renditions of other artists.

Perhaps time constraints on a people who no longer spend most of their evenings in close company around the family hearth passing the dark hours by amusing one another with songs may also have something to do with this perceived change.”³⁵

It seems to me now that Cyberpluckers is peopled by extraordinarily talented, knowledgeable, and experienced folks--some old hands at the ‘harp and some whose eyes, ears and fingers are still new to it. They are professionals and amateurs, autoharp enthusiasts, collectors and makers, fans of all kinds of music, actively bent on being “music participants” rather than just “music spectators.”³⁶ The listserv is a testament to that, and the Next Generation thread indicative of members’ desire to share the joy they find in making music with their autoharps, and to foster, promote and insure the continued presence of the autoharp among musicians in the US and abroad.

I thank you all for your wisdom, contributions to this survey and good wishes. May you live long and prosper.

Happy 'harping!

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- ¹ Beltz, Skip. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
² Ibid.
³ Bean, Ron. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@autoharp.org>
⁴ Cohen, Andy. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
⁵ Ibid.
ⁱ Survey #6.
⁷ Survey #22.
⁸ Survey #3.
⁹ Survey #12.
¹⁰ Survey #35.
¹¹ Survey #22.
¹² Fitzgerald, Rick. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
¹³ Beltz, Skip. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
¹⁴ Britell, Catherine. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
¹⁵ Daigle, Pete. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@autoharp.org>
¹⁶ Averett, Gregg. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
¹⁷ Beltz, Skip. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
¹⁸ Schneider, J. Stewart. 8 Jan 2010 <cyberpluckers@autoharp.org>
¹⁹ Roys, Eileen. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²⁰ Beltz, Skip. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²¹ Averett, Gregg. "Cyberpluckers". 8 Jan 2010, 13:31:36
<cyberpluckers@autoharp.org>
²² Lewis, Jim. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²³ Cohen, Andy. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²⁴ Poole, Michael. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²⁵ McKay, Dennis. "Cyberpluckers". 9 Jan 2010 <cyberpluckers @ autoharp.org>
²⁶ Ebdon, Bob. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@autoharp.org>
²⁷ Plymale, Jesse. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@ autoharp.org>
²⁸ Britell, Catherine. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
²⁹ Ebdon, Bob. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@ autoharp.org>
³⁰ Loomis, Bob. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@ autoharp.org>
³¹ VerSluis, Dorothy. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@
autoharp.org>
³² Bean, Ron. "Cyberpluckers". 9 Jan 2010 <cyberpluckers@ autoharp.org>
³³ Roberts, Paul. "Cyberpluckers". 8 Jan 2010 <cyberpluckers@autoharp.org>
³⁴ Elliott, Charles A. 1990. "Singing in America: Reviving a Tradition." Music Educators Journal 76.5: 24-26. *Cited with the author's permission.*
³⁵ Gauker, Jane Ellen. 1992. Songs in the World Language Classroom: A Minnesota Survey. Plan B Paper U of Minnesota. Minneapolis: U of Minnesota.

³⁶ Elliott, Charles A. 1990. "Singing in America: Reviving a Tradition." Music Educators Journal 76.5: 24-26. *Cited with the author's permission.*