



Bluegrass Express

Oregon Bluegrass Association
www.oregonbluegrass.org

The World of Bluegrass According to Sharon

There is a cheerful listener involvement in bluegrass, blues and old-time music, which makes it appeal to people of widely divergent interest. The type of people who are drawn to play and listen to this true American music are social people--people who like to be part of a community—people who like stories of humanity. It represents the almost universal longing to go back to a simpler time, a time of having your family and neighbors around you, enjoying each other's company, working together---expressing through song acceptable feelings of love and family, telling what's happening in their life as well as someone else's life--recording local events.

There are times it just draws you to your feet to dance just for the pure joy of it. Much of the early history of America is played out musically. It exacts no deep intellectual activity on the part of those who gather to enjoy either listening while others play or join in, zone out, and play, play those old and new songs at wonderful speeds along with other musicians. In its primitive essence, it was a journal of life at that time and in that particular place, in the settling of America, and that need still exists today.

-Sharon Sandgren

Sharon Sandgren loves to paint, to carve; to act as well as stage design; poetry and all things creative. So the bluegrass community is just lucky that Sharon's promotional instincts settled on this one form of roots music.

With what appears to be limitless energy, Sharon has created major new venues for bluegrass in East Multnomah County. As a result, she is exposing thousands of new listeners to the genre – and bringing new fans into the extended bluegrass family.

Troutdale Bite and Bluegrass

A few years ago, Sharon and her band, No Time 2 Lose, was performing at a First Friday Artwalk in Troutdale, about 15 miles east of Portland. Sharon, who lives in the small town of Damascus in Clackamas County, thought the location was “an adorable spot. Why not put on a show here?”

In retrospect, she said, “What an innocent I was! I thought it would be a little, casual event. I'm always on the lookout for venues, for our band and for others, so I thought, let's try it out and see what happens.”

It turned into the Troutdale Bite and Bluegrass, a day-long event showcasing historic downtown Troutdale and its local merchants, as well as music from noon well into the evening. The first year, Sharon

helped Donna Erwin, owner of the Columbia River Gallery, organize the entire event. The last two years, she has trimmed her responsibilities down to the still-huge job of producing the entertainment.

Roots Music Concert Series

Like the old adage about saving someone's life and being responsible for that person forever, Sharon has resuscitated bluegrass in East County. She may be pumping life into it for years to come.

Sharon has been involved in the Gresham Little Theater, housed in an old grange hall in the West Orient area of Gresham, as an actor and doing behind-the-stage work. The venue gave her the idea of a concert series. “I thought, we have this big stage and rustic environment, let's just invite beginning bands to play and offer admission on a contribution-only basis and see what happens.”

So in 2004, she sponsored a six-concert series. It received an incredible response. As time went on, the series became larger and she began to receive calls from professional bands who wanted to perform. She was able to offer them a percentage of the house.

Sharon said, “One of the first concerts featured the Hakanson

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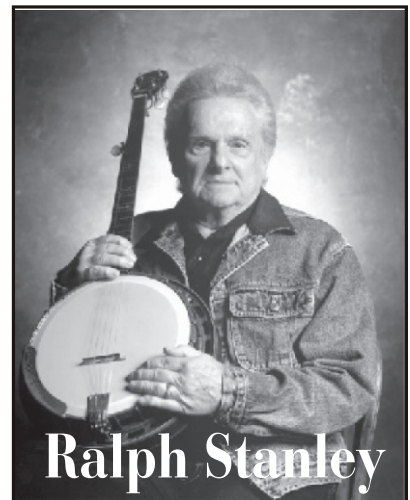
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Cover Story: Sharon Sandgren at the Troutdale Bite & Bluegrass, an event she helped start. Continued on page 7.



Chip Russell isn't just another bluegrass fan. He's documenting history. Story on Page 10.



The Hackensaw Boys tear up the Galaxy Barn at this year's Pickathon. Photo by: Tim LaBarge

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Sept. - Oct. 2008  Vol. 28 No. 5
Oregon Bluegrass Association
www.oregonbluegrass.org
Bluegrass Express

Bluegrass Express is a bi-monthly newsletter dedicated to informing members of the Oregon Bluegrass Association about local, regional and national bluegrass issues, events and opportunities.

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The Oregon Bluegrass Association (OBA) PO Box 1115, Portland, OR 97207 is a 503(c)(3) non-profit corporation founded in 1982. It's purpose is to promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support and performance of bluegrass and other closely related music.

The Bluegrass Express is printed on 30% post-consumer recycled paper.



Oregon Bluegrass Association Board



The OBA Board

Contact the OBA: 503 321-5077
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Membership Information

The OBA Board of Directors invites you to join the OBA and to participate in its many activities. Our membership benefits include a subscription to the bi-monthly Bluegrass Express, frequent mailings about events, and ticket discounts to Northwest bluegrass events. Annual membership dues are \$20 for a General Member, \$50 for Supporting Performers and \$100 for a Contributing Business Sponsor (see page 7), as well as other options. To join, complete the application on the back cover and mail with your check to: *Oregon Bluegrass Association, P.O. Box 1115, Portland, OR 97207.*

Web Site

Features include a calendar, excerpts from the current issue of the Express, and links for local bands. Come visit us online! Visit the OBA web page today! www.oregonbluegrass.org.

Sponsored Jams

The OBA sponsors jam sessions in Portland, Coburg, Roseburg, as well as Pendleton. Check the Scheduled Jams section of this issue for a complete listing of these and other jams throughout Oregon. If you are interested in organizing an OBA-sponsored jam, contact any of the Board members or Express Staff at the phone numbers or e-mail addresses listed on this page and on page 3.

Articles & Editorial Deadlines

The OBA Board invites you to submit letters, stories, photos and articles to the Bluegrass Express. Published files remain in our archives and art is returned upon request. Deadlines for all art and copy: December 1st for the January and February issue; February 1st, for the March and April issue; April 1st for the May and June issue; June 1st for the July and August issue; August 1st for the September and October issue; and October 1st for the November and December issue.

Advertising

Your Express advertising will directly reach over 600 households of bluegrass enthusiasts while helping OBA to keep publishing this valuable resource. Tear sheets or extra copies of the Express are available. We appreciate your support of the Oregon Bluegrass Association.

Submissions

Please contact Mark Gensman via e-mail at gzsound@hotmail.com for information about placing an ad for your music related business in the OBA Bluegrass Express.

Payment

The OBA prefers to receive advertising payment in advance. We would like one year contracts six months in advance, and we will bill for the next six months.

Please make checks payable to: The Oregon Bluegrass Association, mail to PO Box 1115, Portland, Oregon 97207.

Bluegrass Express Advertising Rates

(size)	(dimension)	(two + issues)	
Full Page	8 x 10"	\$110.00	\$99.00
Half Page	8 x 5"	\$65.00	\$58.00
Quarter Page	3 ⁵ / ₈ x 5"	\$45.00	\$40.00
Eighth Page	3 ¹ / ₂ x 2 ⁵ / ₈ "	\$25.00	\$20.00
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Ad Specs:

When submitting an advertisement to be in the Bluegrass Express, please be sure the file is black and white, 300 dpi, and in either PDF, TIFF, or JPEG format. If you have questions about your file, email: Mark Gensman gzsound@hotmail.com

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The OBA holds board elections each April as individual terms expire. The Board of Directors invites you to join our monthly meetings. We welcome your visit and ideas, opinions and proposals. Or, just come to see what we're doing! We generally meet the second Tuesday of each month at 7:30 p.m. The location is subject to change. Call us or email any board member for time, location and directions.



From the President

Howdy All,

What a great summer this has been!! The festival season has been one of the best in recent memory and only promises to get better in the future. The gas prices don't seem to have diminished the bluegrass community's enthusiasm for coming out and supporting the music that we all love. I want to particularly give a shout out to the Columbia Gorge Festival and the wonderful job that John Malloy did in reviving that weekend as a festival not to be missed. Colby and I met many OBA members there and signed up quite a few new members. Let's all do our best to support the festivals in our area so that they will continue to thrive and give all of us weekends full of fun, music, and pickin'!!

We are moving into the autumn months and we all know what that means (see RAIN in your dictionary). But the music never stops!! It will move indoors to the local pubs and music venues, but it will still be there, lest some of you forget. You can continue to depend on the Bluegrass Express and the new and improved OBA website to keep you up to date on who is playing where and when. So come out and support the music and musicians whenever you can. What better way is there to fight the winter blues than with some banjos and fiddles and guitars?

The OBA is in the planning stages for some Fall fundraiser shows. You will be hearing more about these in the very near future, so keep your ears open. The details will be posted on the OBA website. I expect you all to come out and help us raise funds to support our expanded list of projects. The OBA is endeavoring to sponsor more live bluegrass music, and we hope to include national acts in some of these shows. We need your support to help us make this a reality. I know that the wonderful folks of the bluegrass community in Oregon will get behind us and help us move forward.

Uncle Chippy
OBA President



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Local Radio Bluegrass and Country Listings.

Albany/Corvallis-KBOO, broadcast from Portland, can be heard at 100.7 FM. See under Portland, below.

Astoria-KMUN, 91.9 FM. Some syndicated programming. 503 325-0010.

"Café Vaquera,"

Tuesdays 9-11pm, Bluegrass/Old Timey Western/ Folk with Calamity Jane. CafeVaquera@hotmail.com.

"Shady Grove,"

Saturdays 7 - 9pm. Regular folk program. Monday thru Friday 10am - noon, with bluegrass included.

Columbia Gorge-KBOO, broadcast from Portland, can be heard at 92.7 FM. See under Portland, below. 503 231-8187.

Corvallis-KOAC, 550 AM, Syndicated public radio with some bluegrass included in regular programming. 541 737-4311.

Eugene-KLCC, 89.7 FM, Local broadcast. 541 726-2224. Mixed format, "Saturday Café", Saturdays 11am - Noon and "The Backporch", Saturdays 9pm - 10pm.

Eugene-KRVM, 91.9 FM, "Routes & Branches" 3 - 5pm, "Acoustic Junction" 5 - 7pm, Saturdays, plays bluegrass along w/ other acoustic music. "Miles of Bluegrass" is 7 - 9pm, Mondays. www.krvm.org 541 687-3370.

Pendleton-KWHT, 103.5 FM, "Bushels of Bluegrass", Sundays 9 - 11pm. contact Phil Hodgen 541 276-2476.

Portland-KBOO, 90.7 FM, "Music from the True Vine," Saturdays 9am - Noon. Other folk programs also include bluegrass. 503 231-8187.

Stayton-KENC, AM 1620, "Into The Blue" Fridays 9:30am to 12:30 pm Saturday noon till 3:00pm Phil Nusbaums "Bluegrass Review" Thursdays from noon to 1pm Saturday from 3 to 4pm... We broadcast 24/7 and have bluegrass and old country classics throughout our broadcast day and play lots of NW bluegrass artists. www.kencradio.com 503-769-KENC or kenc@wvi.com



Treasurer's Report 8/11/08

OBA Profit and Loss July 15, 2007 through July 15, 2008

Ordinary Income/Expense: Cash Basis

Income

Advertising Income	5,767.00
CD Sales Income	50.00
Concessions & Door income	2,470.00
Contributions Income	100.00
Jam Income	191.00
Membership Income	
Angel Sponsor	150.00
Band Membership	557.00
Business Sponsor- 1 yr.	120.00
Business Sponsor-3 yr	228.00
Golden	100.00
Membership Income-3 year	855.00
One year new	885.00
one yr renewal	861.00
Membership Income - Other	1,153.00
Total Membership Income	4,909.00
Miscellaneous Income	605.00
OBA Merchandise Sales	625.00
Pickers Festival	45.00
Raffle Income	1379.00
Total Income	16,141.00

Expense

Card for Clyde Mcoy	2.29
Dues and Subscriptions	200.00
Dues/Annual Fees	1130.00
Express & Calendar Expenses	
Postage	175.00
Printing	8,852.24
Production	500.00
Total Express & Calendar Expensss	9,527.24
Gas	30.00
Insurance	299.00
Jam Session Expenses	200.00
Meals/Entertainment	37.70
Membership Meeting Expenses	1264.96
Miscellaneous	7.99
postoffice expenses	113.80
Program Expense	
cash box	1000.00
Program Expense - Other	50.00
Total Program Expense	1050.00
Supplies	
Office Supplies	58.30
Supplies - Other	858.97
Total Supplies	917.27
Venue Rental	400.00
Total Expense	15,230.25
Net Ordinary Income	910.75
Net Income	910.75

Join the Discussion!

If you're interested in finding out what's happening with bluegrass around Oregon, learning what other bluegrass fans and pickers are doing, or in discussing the activities of the Oregon Bluegrass Association – now, you can do it all without leaving your house. All you need is a computer with Internet access.

Jon Ostrom, former OBA board member, has started a new discussion group on Yahoo! It's called Oregonbluegrass, and it's intended for discussions related to Oregon bluegrass happenings, events, jams and quirky discussions connecting and entertaining our membership base and beyond.

The NWBluegrass list is still there, but the Oregonbluegrass list was designed especially for you with Oregon in mind. To sign up, go to Yahoo.com, and click on groups. If you're not already signed up for Yahoo, just enter an email address and select a password. Then do a search for Oregonbluegrass and sign in. You can receive messages through individual emails, or you can receive the digest version, limiting the number of emails you get each day.

It's another great way to get to know your bluegrass community!





Sharon (second from left) sings, plays mandolin and guitar with the band *No Time 2 Lose*.

Family and Hawthorne Lane. It was the middle of winter. There was snow and ice, and I was outside scooping snow off the stairs and the parking lot thinking ‘what the heck am I doing? Nobody’s going to show up!’” Then the jammers started driving in, and the band members and then one-by-one the audience.

Later, she remembers, “The place was packed!”

Each month, a mixed crowd turns out. Bluegrass fans from around the Metro area make the long, winding journey to the rural grange hall regularly. One couple drives in from Tillamook. But many in attendance are community residents who love the chance to hear live music.

From 5 to 7 p.m., mandolin and resophonic player Rich Powell leads an open jam in the lobby. And a crowd always gathers to listen. “One of the highlights for the audience is to hear people at all levels of playing,” Sharon said.

Sharon contributes all her time as a volunteer to these events, and to the Goldendale Bluegrass Festival, which

she also helped start. But she brings her business perspective to her concert series.

“My goal is never to make money but never to go in the red.”

The bluegrass influence

Sharon’s father came from Eastern Tennessee, a center of the rural music traditions that led to the development of bluegrass. Her dad played guitar “and had a nice, tenor-like voice.” Sharon’s mom sang, too.

“He died when I was young, and I think I like the music so much because it evokes that emotional attachment” of those early years.

For several years, Sharon sang gospel music semi-professionally, even appearing on local television shows. She regularly performed at conventions and women’s gatherings.

“Then I met Teresa Wold, and she took me to the Cabin Fever class.” Teresa is a bluegrass musician and wife of Jeff Wold, banjo player in the Hakanson Family Band. Cabin Fever is the now-legendary Clackamas County class that instilled the performance

bug in so many musical wannabes. “So that’s where I met everybody.”

What makes Sharon run?

Sharon talks about what motivates her involvement with bluegrass. “Think about all the friends we’ve made. When you’re in the bluegrass world, you can go somewhere, know people, and share a common experience. It’s fabulous.”

So, with all her time and energy spent on bluegrass – and theater – and her art and poetry writing – it sounds like Sharon must be happily retired. No, she continues to work at Kaiser Permanente, where she’s on the editorial staff of a highly respected research publication.

Sharon’s biography is full of surprises. She used to play professional fast pitch softball in Minneapolis. She has degrees in fine arts from Mt. Hood Community College and attended Marylhurst. Her poetry has been published, and she likes to write essays and stories, often about bluegrass.

What may be most surprising is that the youthful, vigorous woman who’s a dynamic emcee, as well as singer, mandolin and guitar player and bandleader, has been married to her husband John for 48 years. (You do the math.)

It’s all about relationships

“When we’d practice on the deck, our neighbors would come out into their yards just to listen.” This experience convinced her of the benefits of relationship building through music.

She sums it up eloquently. “If there weren’t music, the world would just be flat-lined.”

continued on side bar, page 25



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The Endless Search for the Perfect Song

A Conversation with Whiskey Puppy
by Kathy Boyd

Many bluegrass bands focus mostly on covering songs that are already known and loved by the general public. This raises the question of how does one go about choosing songs that are not being covered by every other band out there, and how do you put your own personal stamp on the songs you choose? If you've ever been to a Whiskey Puppy concert, you know that you have met the masters of this elusive talent.

Rachel Gold, the driving force behind the Whiskey Puppy phenomenon, shares that she "never selects material, I feel it selects me. I'll be listening to something and a song will just jump out at me, usually because of a great groove or really powerful lyrics. When that happens I'll stop the CD and listen a few times, and if I still like it I'll write down the lyrics and start learning it."

"After I find something I connect with, I put the lyrics in my 'work' songbook, then see whether I keep wanting to practice the song. I find that the process has a life of its own, where some songs just work right away, some take work, and some that seemed promising just never take off."

"When I learn a song I jump into its content, the feeling in its lyrics and melody, its core story. Then I try to retell that story when I do the song and in that process the song becomes mine."

Rachel's husband and band mate Justin Auld chimes in, "You have to be who you really are! Regardless of who you try to sound like, you're always going to sound like yourself, so you might as well run with it – there's no formula!"



Editors note: You get only three chances in September and October to catch Whiskey Puppy before they take a break to reconfigure the band!

Check out their schedule in the calendar section of this issue or by visiting www.whiskeypuppy.com

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Uncle Chippy's Corner

Documenting the Acoustic Music of the Northwest

by Chip Russell

Many of you may know me as “that taper guy;” the fella that is seemingly everywhere, recording the music for posterity. I take great pride in this, and I wanted to take a little time to explain just what it is that I do, as there are many misconceptions.

I look upon what I do as a continuation of a legacy that was started by John Lomax with his outstanding fieldwork in recording and documenting the music of the rural South. Lomax has been my inspiration since I first heard some of his recordings. When I moved out here to Oregon in '98, I met up with long time “taper” Leigh MacKenzie, who had the equipment, know-how, and

“I look upon what I do as a continuation of a legacy started by John Lomax...”

patience to teach me the craft. He was primarily interested in the Grateful Dead and other related bands. I was much more interested in bluegrass and old-time string band music and decided that was the direction I would go. I then began to document and preserve the acoustic music scene of the Northwest, an ongoing project that continues to this day.

Many folks have the misconception that what I do is “bootlegging” - basically stealing music from the bands that work so hard to make it. Nothing could be further from the truth. I only record with prior permission of the bands and always get their okay if I am going to spread the music further by making it available for free downloading on



Chip Russell, behind the boards, recording history.

the internet - an innovation that the 21st century has provided for the field recordists. By making acoustic music more well known and appreciated by a broad public, I hope to encourage its continuance. Many bands, although sometimes initially skeptical of what

I do, have come to see my recordings as a useful tool in helping to “spread the word.”

I can't tell you how many times a band that I have recorded has come back to me with a story such as “We were down in Arizona when some folks came up to us after our show and told us that they heard about the band from your recording of our performance at the Beaverton Farmers Market.” That is what it is all about for me.

If you see me at a show or festival, come by and say hello. I will be more than happy to sit and talk with you about my projects and the music that I find so irresistible. It is a real labor of love for me and I never tire of educating people about just what it is that I do.

Mac Wiseman to Receive National Heritage Award

The National Endowment for the Arts recently announced that International Bluegrass Music Hall of Fame member Mac Wiseman will be one of 11 recipients of the National Heritage Award, America's highest honor in the folk and traditional arts. Chosen for their artistic excellence and contributions to the nation's cultural heritage, these award recipients represent a cross-section of cultures, traditions and art forms.

Wiseman, who started his career as a radio announcer, performed with Flatt & Scruggs' Foggy Mountain Boys; Bill Monroe's Bluegrass Boys; and the Osborne Brothers before forming his own band. He is recognized as having one of the best tenor voices in bluegrass, and unlike many other bluegrass acts, his recordings featured his solo voice, rather than traditional harmonies.

Many bluegrass and country fans know him as “the voice with a heart.” In 1992, Wiseman narrated the documentary *High Lonesome*, and in 1993 the International Bluegrass Music Association named him to the Bluegrass Hall of Fame.

The late Charles Wolfe of Middle Tennessee State University nominated Wiseman for the National Heritage Award six years ago, followed by letters of support from several individuals. “I was under the impression that after five years, nominations were discarded, so I was pleasantly surprised when they called me and congratulated me and told me I was a winner,” Mac said. “There will be four days of banquets and presentations, and they've asked me to do about eight minutes of live music on the program. I was very flattered by that. This is the 25th year of making these awards, and this makes me feel like one of the ‘big boys,’ to be honest with you,” he adds, smiling.

Wiseman joins the ranks of previous Heritage Fellows such as Bill Monroe, Earl Scruggs, Ralph Stanley, Jim and Jesse McReynolds, Kenny Baker, Hazel Dickens, Jerry Douglas, Doyle Lawson, Tommy Jarrell, Doc Watson, Lily May Ledford, Wade Mainer, Ola Belle Reed, Elizabeth Cotton, The Fairfield Four, Wayne Henderson, Jean Ritchie and Janette Carter. Since 1982, the Endowment has awarded 338 NEA National Heritage Fellowships.

Fellowship recipients are nominated by the public, often by members of their own communities, and then judged by a panel of experts in folk and traditional arts on the basis of their continuing artistic accomplishments and contributions as practitioners and teachers. This year a nine-member panel reviewed 235 nominations for the 11 fellowships.

The NEA National Heritage Awards were established in 1982 as a way of honoring American folk artists for their contributions to our national cultural mosaic. Modeled after the Japanese “National Living Treasures” concept, the idea began with Bess Lomax Hawes, then director of the Folk Arts Program. Since its inception, more than 300 artists have received the Heritage Award.



The Theory of Bluegrass vs. The Brute: *by Matt Snook*

Whenever someone mentions ‘music theory’ in a bluegrass setting, the reactions come fast and furious. I’m sure you’ve heard this joke: “Q: Can you read music? A: Not enough to hurt my playing!” There are so many music theory jokes that there isn’t time to tell them all while the banjo player pretends to tune. While I’m not going to try to sell the novice or the expert on learning to read music, I am going to suggest that, as the joke implies, you learn just enough theory to improve your playing and make things more fun. It doesn’t take much, it doesn’t hurt at all, and you’re probably already doing it anyway!

Duane Boyer, guitar and banjo instructor at Eastern Oregon University, once told me of a beginning player who memorized all tunes by what I call ‘brute force.’ For this student, there was no repetition or structure to a song or fiddle tune. This fellow truly didn’t use any music theory at all to help himself along. He had to learn the entire song as one long string of chords from beginning to end. For him verse two was just as hard to learn as verse one, and if you were to suggest that the second chorus was just like the first, that would just interrupt his focus and set him back to square one! Each song was learned without reference to anything else he played, so even if the next song is also in the key of G, he approached it as if he’d never before played in that key, and encountering a C chord was a complete surprise. This was an aversion to theory taken to the extreme. Even the rank beginner can see that applying a little theory to his learning would have made things much easier and more fun.

We’re going to look at the structure of music, bluegrass music in particular,

with the goal of learning just enough theory to make things easier and more fun. In doing so, we’ll hopefully show the beginning picker how to make the learning curve a little less precipitous, and get you ready to jump right in when somebody at a jam hollers “It’s a one-four-five in ‘A’” and fiddles off on a shuffle before you even have your capo in place.

So what did she mean by “one-four-five in ‘A’”? Well, if you play each note of ‘do-re-mi...’ beginning with ‘A,’ counting each as you go, you’ll have the A scale:

What is not obvious is that when you play a chord based upon these notes, only the 1,4, and 5 are major chords. Most western folk music, including bluegrass, has these three chords as the foundation of everything else.

Table One shows the 1-4-5 in A to be A-D-E.

The same 1-4-5 rules apply to all the different keys. In the table below are all of the scales, with the 1-4-5’s highlighted. Even if you restrict your music theory to just memorizing these 1-4-5’s in all the keys, you’ll be far ahead of the those who will still be asking “...what are the chords?...” when the vocalist needs to sing ‘Wildwood Flower’ in F or Bb.

Next time, we’ll look at those scales to find out how we know that only the 1-4-5’s are major. That will ease a lot of the guess work when you need to know if a fiddle tune in D uses a B major or minor, for instance. Meanwhile, look out for bad jokes and horrified reactions when you tell people you’re learning music theory!

Chords in the key of A: 1-4-5 in bold.

Key	2	3	4	5	6	7
A	b	c#	D	E	f#	g#

All the other keys. 1-4-5 in bold.

Key and 1	2	3	4	5	6	7
A	b	c#	D	E	f#	g#
Bb	c	d	Eb	F	g	a
B	c#	d#	E	F#	g#	a#
C	d	e	F	G	a	b
Db	eb	f	Gb	Ab	bb	c
D	e	f#	G	A	b	c#
Eb	f	g	Ab	Bb	c	d
E	f#	g#	A	B	c#	d#
F	g	a	Bb	C	d	e
F#	g#	a#	B	C#	d#	f
G	a	b	C	D	e	f#
Ab	bb	c	Db	Eb	f	g





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September 26-28, 2008

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Recipes from the Cookie Lady

SNICKERDOODLE COOKIES BY FERN ANDERSON

Snickerdoodles are one of the favorites at bluegrass festivals. If you don't like cinnamon (or are allergic to it), you can roll the cookies in Quik or any dry chocolate mix.

Melt shortening in microwave. Add sugar, cream of tartar, soda, salt & (optional) dry vanilla. Add eggs, one at a time. Then add flour, blending after each cupful. Add lemon extract (optional). After refrigerating the cookie dough 4 hours, or overnight, make small balls (about the size of a big walnut), roll in mixture of cinnamon and sugar (or chocolate mixture). Place 2 1/2 in. apart on cookie sheet. Bake at 350 degrees, 8-10 minutes. Let cook 3-5 minutes before removing to cooling rack.

WHAT YOU'LL NEED:

1½ C. shortening

2¼ C. sugar

3 large eggs

4 C. flour

1 T. cream of tartar

1½ t. soda

¾ t. salt

2+ T. dry vanilla (optional)

4 drops lemon extract (optional)

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UPCOMING BLUEGRASS CONCERTS & FESTIVALS

SEPTEMBER
BLUEGRASS MUSIC

TUESDAY, SEPTEMBER 2ND

Lost Creek

Lucky Lab
1945 NW Quimby, Portland, OR
6 – 9PM Free www.lostcreekmusic.com

FRIDAY, SEPTEMBER 5TH – 8TH

**American Heritage Campground
6th Annual Bluegrass Festival**

American Heritage Campground
in Tumwater, WA Exit 99 off of I-5
www.washingtonbluegrassassociation.org
Contact: Karla Heck, 360-943-8778 or Willie Hill,
Festival Dir., 360-866-2601

FRIDAY, SEPTEMBER 5TH

Green Mountain Bluegrass

Harlequin Beads & Jewelry
1027 Willamette Street, Eugene, OR 5:00 PM
www.greenmountainbluegrassband.com

SATURDAY, SEPTEMBER 6TH

2 Licks 2 Many

Parkrose Farmer's Market
122nd and Shaver near Sandy Blvd
10AM - 1PM FREE
www.2licks2many.com
www.parkrosefarmersmarket.org

Chickweed w/ Whiskey Puppy

Alberta Street Pub
1036 NE Alberta St., Portland, OR 930PM
www.myspace.com/chickweedmusic
www.whiskeypuppy.com
www.myspace.com/albertastreetpub

The Kindreds

Allan Brothers Coffee-The Beanery on 2nd Street
500 SW 2nd, Corvallis, OR 97333
8 - 10PM www.the-kindreds.com

Roundhouse

Salem Saturday Market, Salem, OR 10AM – 2PM
www.roundhouse-band.com
www.salemsaturdaymarket.com

Back-Up and Push

Mount Hood Roaster's
Milepost 40, US Highway 26
7-10 PM Free
www.backupandpush.tripod.com
www.mthoodroastersrestaurant.com

MONDAY, SEPTEMBER 8TH–14TH

**2nd Annual Pend Oreille Valley
Bluegrass Festival**

Featuring: The Mike & Tari Conroy Band, Custers
Grass Band, Redwing, Will Williams and Gravel
Road, The Panhandle Polecats, Molly & Tenbrooks,
Wide River, Northern Underground, Kettle Creek,
Too Hot to Handle, The Castilla Bros., Fiddlegrass,
Steve Kaufman and Gary Davis Workshops and
much, much more... www.pvbluegrass.com
County Fairgrounds - Cusick, Washington

THURSDAY, SEPTEMBER 11TH

Lee Highway

Roseburg, OR TBA
go to www.leehighway.net

FRIDAY, SEPTEMBER 12TH

The Kindreds

City of Wilsonville
The Murase Barn Grand Opening
Wilsonville, OR 630 - 830PM
www.the-kindreds.com

SATURDAY, SEPTEMBER 13TH

Whiskey Puppy

Mississippi Pizza Pub
3552 N. Mississippi Ave, Portland, OR 9:00 PM
www.whiskeypuppy.com
www.myspace.com/albertastreetpub

Whidbey Island Picker's Festival

Featuring: Chickweed, Down the Road, Swords into
Plowshares, The Rural Characters and Deadwood
Revival Meerkerk Gardens, located on Whidbey
Island at: 3531 Meerkerk Lane
10 AM - 5PM \$10
www.meerkerkgardens.org
call Kristi O'Donnell (360) 678-1912

Roundhouse

Salem Saturday Market, Salem, OR
10AM – 2PM www.roundhouse-band.com
www.salemsaturdaymarket.com

Roundhouse

Le Tour de Plantsat Evans Farms in Oregon City
5 – 7PM www.evansfarms.net

SUNDAY, SEPTEMBER 14TH

Galloway and Luckett

Farmers Market at Orenco Station, Hillsboro, OR
10AM - 2PM FREE www.gallowayandluckett.com

TUESDAY, SEPTEMBER 16TH

Puddletown Ramblers

Gresham Little Theater.

THURSDAY, SEPTEMBER 18TH

No Strings Attached

Hoffman House Restaurant
Main Street, Molalla, OR
6PM FREE www.nsagrass.com

Russell Moore & IIRD Tyme Out

Walters Cultural Arts Center
Hillsboro, OR Doors 7, Show 8
\$20 Early/\$22 at door
[/www.iirdtymeout.com/schedule](http://www.iirdtymeout.com/schedule)

SATURDAY, SEPTEMBER 20TH

The Kindreds

Albany Farmer's Market at City Hall,
333 Broadalbin, Albany, OR 9AM
www.the-kindreds.com

Back Porch Revival

Dogtoberfest (*Dog wash benefit for Dove Lewis*)
Lucky Lab Brew Pub
915 SE Hawthone Blvd., Portland, OR 1-3 PM
www.backporchrevival.com

2 Licks 2 Many

Parkrose Farmers' Market
10AM - 1PM FREE
www.2licks2many.com
www.parkrosefarmersmarket.org

SUNDAY, SEPTEMBER 21ST

The Kindreds

Village Green
Gathering of the Gardeners Convention
725 Row River Road, Cottage Grove, OR 97424
www.the-kindreds.com
www.villagegreenresortandgardens.com



UPCOMING BLUEGRASS CONCERTS & FESTIVALS

THURSDAY, SEPTEMBER 25TH

Ida Viper

Tin Shed Garden Café
1438 NE Alberta Street,
Portland, OR
www.idaviper.com

SEPTEMBER 26TH – 28TH

Tygh Valley Bluegrass Festival

Featuring: Lee Highway, Ida Viper, Betty and Ozark Mountain Music, Misty Mama's, Valley Fever, and Kathy Boyd & Phoenix Rising
Wasco County Fairgrounds, Tygh Valley, OR
Weekend \$25, Fri only \$10, Sat only \$10, Sat All day \$20 www.uptownbluegrass.com/page22.html or for info call Deb Holbrook at 541-489-3434

SATURDAY, SEPTEMBER 27TH

The Kindreds

Corvallis Farmer's Market
First & Jackson, Corvallis, OR 9AM
www.the-kindreds.com

Sawtooth Mountain Boys

Cartwright's Music Concert Series at Art Gone Wild
349 N. 3rd. Ave. Stayton, OR Doors at 6:30PM, show at 7PM
A small venue, call for your tickets early \$15, 12 & under free w/ paid adult
Ken Cartwright at kenc@wvi.com or 503-769-2778
www.ibluegrass.com

OCTOBER
BLUEGRASS MUSIC

FRIDAY, OCTOBER 3RD

Green Mountain Bluegrass

Harlequin Beads & Jewelry
1027 Willamette Street, Eugene, OR 5PM
Saturday, September 6th

SATURDAY, OCTOBER 4TH

Lost Creek

CountryFest and Microbrew Jamboree
Scottish Rite Center
709 SW 15th Ave, Portland, OR 6PM
www.lostcreekmusic.com

Roundhouse

Salem Saturday Market, Salem, OR
10AM – 2PM www.roundhouse-band.com
www.salemsaturdaymarket.com

SUNDAY, OCTOBER 5TH

Dewgrass

King's Ranch - Gospel Roads and Bluegrass
Eatonville, WA www.myspace.com/dewgrass

SATURDAY, OCTOBER 11TH

Whiskey Puppy w/ Clampitt, Gaddis & Buck & The Mighty Ghosts of Heaven

White Eagle Saloon
836 N. Russell Street, Portland, OR 9:00 PM
www.whiskeypuppy.com
www.myspace.com/clampittgaddisbuck
www.mightyghostsofheaven.com

Roundhouse

Salem Saturday Market, Salem, OR
10AM – 2PM www.roundhouse-band.com
www.salemsaturdaymarket.com

OCTOBER 11TH AND 12TH

Birdfest and Bluegrass 2008

Featuring: Chickweed (Noon), Choctaw Ridge, The Mighty Filberts, Fiddlegrass, Kathy Boyd & Phoenix Rising (3PM), Misty Mamas (4PM), Down the Road, Molly Adkins & Martin Stevens, Lost Creek (2PM), Puddletown Ramblers, Countryside Ride, and Lee Highway (7PM) Ridgefield, WA
www.ridgefieldfriends.org/Bluegrass2008

SUNDAY, OCTOBER 12TH

Back Porch Revival

Harvest Century Bike Ride
benefitting Community Vision
Champoeg State Park - near Donald 1:30 - 4PM
www.backporchrevival.com
www.harvestcentury.org

SATURDAY, OCTOBER 18TH

Roundhouse

Cartwright's Music Concert Series at Art Gone Wild
349 N. 3rd. Ave. Stayton, OR
Doors at 6:30PM, show at 7PM
A small venue, call for your tickets early
Ken Cartwright at kenc@wvi.com or 503-769-2778

SATURDAY, OCTOBER 25TH

Kathy Boyd & Phoenix Rising

EZ Orchards Harvest Festival
EZ Orchards, Keizer, OR
12 – 4:00 p.m. www.ezorchards.com

Back-Up and Push

Mount Hood Roaster's
Milepost 40, US Highway 26 7-10 PM Free
www.backupandpush.tripod.com
www.mthoodroastersrestaurant.com

David Grier

Cartwright's Music Concert Series at Art Gone Wild
349 N. 3rd. Ave. Stayton, OR
Doors at 6:30PM, show at 7PM
A small venue, call for your tickets early \$18
Ken Cartwright at kenc@wvi.com
or 503-769-2778 www.davidgrier.com

The Loafers

EZ Orchards Harvest Festival
EZ Orchards 5504 Hazel Green Rd NE, Salem, OR
12 - 4PM www.ezorchards.com 503.393.1506

UPCOMING
BLUEGRASS MUSIC

SATURDAY, NOVEMBER 22ND

Back-Up and Push

Mount Hood Roaster's
Milepost 40, US Highway 26 7-10 PM Free
www.backupandpush.tripod.com
www.mthoodroastersrestaurant.com

JANUARY 9TH – 11TH, 2009

RiverCity Bluegrass Festival

Oregon Convention Center
Dr. Ralph Stanley & The Clinch Mtn. Boys, Sierra Hull & Hwy. 111, Dailey & Vincent, Fairfield Four, Darol Anger, Tony Furtado, The Dan Tyminski Band, Linda & Robin Williams, The Whites featuring Jerry Douglas, J.D. Crowe & The New South, Longview, Jim Kweskin featuring Bill Keith and The Barbeque Orchestra, The Kruger Brothers, Psychograss with Tony Trishka plus regional acts, jamming, workshops, and more.
www.rivercitybluegrass.com (503)282-0877.



Scheduled Jams: *You can send regularly scheduled jam information to the OBA website editor at jonost123@yahoo.com*

SUNDAYS

Coburg Bluegrass Jam

2nd Sunday of each month, Willakenzie Grange, 3055 Willakenzie Road, Eugene, OR. Take the Beltline Exit off I-5. West 1 mile to Coburg Rd. Turn South 1/2 mile and turn left onto Willakenzie. The grange is down 2 blocks.

Call Joe Cannaday at (541) 344-3966.

Gresham

4th Sundays, 2-5pm. Gresham Little Theater 30639 SE Bluff Road, Gresham, OR.

Patrick (503) 668-5916 for info.

www.greshamlittletheater.org for driving directions.

Portland

First Sunday of every month October-May: Portland Area OBA jam, 12:30-4:30 p.m., Portland Audubon Center, 5151 NW Cornell Road, Portland.

(503)292-6855,

Portland

Sundays, 2-5pm. 9 Muses Acoustic Pub 2715 SE Belmont St. Portland, OR

Tigard

Third Sunday of every Month, Oct-April The Off-Key Beginner Bluegrass Jam. 1 p.m. at 11725 S.W. Springwood Drive in Tigard. Between Scholls Ferry Road and S.W. 125th. Or take Hillsboro Max to the Millikan Way, then bus 62 to stop on Scholls and 121st. (503)590-6464 or banjo@notebene.net

Tigard

Third Sundays, Oct-April. 1-4pm. home of Tony McCormick. 11725 SW Springwood, Tigard, OR.

Ridgefield

Last Sunday of the month. Bluegrass & Old-Time Music Jam; 1:00 to 4:00. All acoustic instruments are welcome. No drums or amplified instruments please! Intermediate & Advanced level Jam. Beginners are encouraged to bring instruments, lay back and participate in this fast jam. Zebruns Deli, 320 Pioneer, Ridgefield WA, 30 minutes north of Portland at I-5 Exit 14, beardvc@pacifier.com.

Hood River

Second Sunday of every month, 2:00-6:00 p.m. at Eliot Glacier Pub, 4945 Baseline Rd. in downtown Parkdale.

For info call

(541)352-1022.

Oak Grove

2nd Sunday of every month, year round from 2:00 to 6:00 p.m. All-acoustic jam. Grange hall across the street from the church in Oak Grove, Oregon. Call for info (503)623-2410, or email jrickreal@aol.com.

Grants Pass

Last Sunday of the month. Fruitdale Grange on Rogue River Highway in Grants Pass. Jam will continue through spring at 2:00 p.m. abrinkerhoff@cmxtreme.com.

Roseburg

Regular jam 3rd Sundays (Oct.-May), Evergreen

lodge 5361 Grange Road, Roseburg, OR. 12pm - 5pm. (541) 679-0553. Take exit 119 off of I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is 1/2 mile on left.

MONDAYS

Portland

Rambling Bluegrass Jam every Monday night all year. For info & location:

www.ramblingbluegrass.org.

La Grande

Third Monday. 7-9pm. 207 Aquarius Way, La Grande, OR. (541) 963-7193

TUESDAYS

Portland

McMenamin's Rock Creek Tavern. Starts at 7:00 p.m. Call (503)544-5535,

art_noel49@yahoo.com.

Eugene

Bluegrass jam at Sam Bond's Garage, every Tuesday. 407 Blair Blvd, Eugene.

Call (541)343-2635.

Ashland

3rd Tuesdays, Creekside Pizza Bistro 92 Main Street, Ashland. 7:30 -10 p.m.

Call (541)482-4131.

Ridgefield

Season's Coffee Shop & the Old Liberty Theater, 115 N Main Street. 6:30 till 9:30 p.m. From I-5 take exit 14, head West to downtown; at the stoplight, turn right. It's the first building on the left. Classes based around bluegrass instruments & music \$35 for eight lessons or \$5 per class; lessons 6:30 to 7:30 p.m., jam till 9:30 p.m. Call about family rates: (360)887-9044

funmusic2005@peoplepc.com.

Seattle, WA

Old-time Jam 8pm - Close.

Every Tuesday. Conor Byrne Pub. 5140 Ballard Ave. NW, Seattle, WA

WEDNESDAYS

Beaverton

First and third Wednesday of every month - 6:30-9:30 p.m. Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy, in Beaverton, OR,

east of hwy 217, janeromfo@yahoo.com

THURSDAYS

Bend

2nd and 4th Thursday from 7 p.m. to 9:30 p.m. at the Bend River Mall, Highway 97.

Becky Brown and Verda Hinkle@

(541)318-7341 hinklebrown@coinet.com.

Oregon City

Third Thursday of the month, Oct.-June:

Wally's Music, 7:30 p.m.

607 Washington Street, Oregon City.

Call (503)656-5323 for information.

Vancouver

6-9 p.m., All Acoustic String Instruments Welcome, Non Smoking, 15th Street Bar & Grill, 109 W 15th st, Vancouver WA.

FRIDAYS

Dallas

Guthrie Park acoustic music jam, 7:00 p.m. Call Sally Clark (503)623-0874.

Scio

4th Friday of every month, year 'round at the ZCJB Hall in downtown Scio. Activities and beginners jam starts at 7 p.m., with more advanced jamming beginning at 8:30 p.m. All acoustic. All ages welcome! Bring a munchie to share if you can, but not required. Donations accepted to help with the Hall rent and the cost of activities.

Contact Starla Becker (503)394-3811.

SATURDAYS

Snohomish

First Saturday of the month: Maltby Bluegrass Jam, 2:00 p.m. to midnight at Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Jamming, potluck dinner, stage show and more jamming. Call Jan (360) 568-3685

or email JIJ35@juno.com.

Dallas

Every third Saturday of the month: All gospel, all acoustic jam, 7:00-10:00 p.m. at Guthrie Park in Dallas. Call (503)623-0874

or e-mail dusterjim@hotmail.com.

Tacoma

Fourth Saturday, noon-5:30 p.m. jam, Carpenters Hall, 1322 S. Fawcett.

Contact James Swanson (253) 472-3729.

Chehalis

Chehalis Senior Center next to the fairgrounds in Chehalis, Washington. First Saturday of each month during the winter, 2:00 - 9:00 p.m.

For information contact:

Frances Cramer

(360) 736-1595.

Stayton

Third Saturday. Cartwright's Music. 429 N.3rd Ave. Stayton, OR. 4-5pm Slow Jam. 5-8pm Full Speed Jam. Ken Cartwright (503) 769-2778

kenc@wvi.com.

Winlock, WA

Second Saturday (Oct-May). 1pm Hope Grange. 120 Antrim Rd. Winlock, WA.

(360) 785-4932. Marv Sobolesky at

marv@marvsmusic.com

Kent, WA

Third Saturday (Oct-May) 2-8pm.

Kent Sr. Activity Center. 600 E. Smith Street.

Kent, WA. (253) 856-5150



Wintergrass 2009

February 19-22, 2009

Tacoma WA

Tim O'Brien

Laurie Lewis and the Right Hands

Michael Cleveland and Flamekeeper

The Steeldrivers

Alison Brown & Joe Craven

Tony Trischka Territory

Adrienne Young

Blue Highway

Missy Raines

The Isaacs

3 Ring Circle

The McCoury Boys

Bearfoot Bluegrass

Hot Buttered Rum

Scythian

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253-428-8056

www.wintergrass.com



The Hackensaw Boys tear up the Galaxy Barn at this year's Pickathon. Photo: Tim LaBarge

THE FELICE BROTHERS



"Scruffy and scratched Americana that recalls Townes Van Zandt, Guy Clark and early Springsteen." - Time Out

FRIDAY, OCTOBER 24
MISSION THEATER

1624 N.W. Glisan · Portland · 503-223-4527 · www.myspace.com/thefelicebrothers

8 p.m. show
21 & over



Mando Making Madness: *by Loren Ford*

I turned sixty this year along with a half a million other baby boomers. Naturally, I thought about what was on my bucket list of things to do in my next 30 years. Instrument making seemed to be way ahead of bungee jumping, so I began to think about how to put my plan into action.

So, there I was wandering around the Rivercity Bluegrass festival and checking out instruments on musicians' row and looking for some way to give greater meaning to my poor pitiful existence. Way at the end was a modest display of 6-8 mandolins. I picked one up and was impressed with the workmanship of the instrument. They all played and sounded as good as they looked.

Trying to contain my usual overly abundant enthusiasm, I began to explain to luthier Jim Schumont my new vision quest to build a mandolin. Over the next few weeks, we came to an agreement about how I might become the sorcerer's apprentice.

At the beginning of February I began the descent into the maelstrom. We talked of wood and all of its properties. We tapped various pieces and felt their weight. We smelled the wood and fondled the wood and...oh, yeah, that's right, this is a family newsletter. In short, the selection of the piece of wood that was to become my new mandolin was all that it should be, an exhilarating feeling approaching nirvana.

And so it began. We started gluing the top pieces of Spruce together so that absolutely no light shone through. Carving the top and back was truly labor intensive. After three hours on the first day of using little finger planes, I mentioned this to Jim. His gentle laugh hid the sadistic intent



Loren Ford (Left) with bandmate, Dave Arter, of No Strings Attached.

as he repeated the obviously age old piece of wit, "that's why they call it woodworking."

Jim is actually a very understanding and patient teacher. He also has a wonderfully unique method of motivating me to do my best work. He loves to share little stories like the one from the movie *The Red Violin*. The groveling hunchback apprentice approaches the master with the offering of his first violin. The master takes considerable time appraising the instrument only to then smash it on the floor demanding to never be subjected to such inferior workmanship ever again. I began to pay very close attention to the thickness gauge and graduating the top from .03 to .05 in the right places.

I learned to bend the sides on rounded hot irons. I learned about chisels and files and controlling my fear when using a rasp on the neck. I

learned about patience, concentration, and making sure that tolerances were correct. For someone with ADD, I learned a considerable amount about the need for concentration when working with saws and grinders. All in all it has been a fabulous experience, and I still have all my fingers.

In actuality, the process has been so exhilarating that I have decided to continue on. Jim is such a great teacher, craftsman, and luthier that I have signed up for making a guitar. I have completed my little A model F hole mandolin and it sounds great! The band I play with, *No Strings Attached*, even thinks that it sounds better than my present one. I'm waiting to apply the finish at the same time as the guitar, so it will be awhile before I take it out in public at some festival or gig. Stay tuned for the next installment when I describe the trials and tribulations of guitar building.



Tygh Valley Jamboree *a festival finds a home!*

In 1999, Mike Stahlman, then the banjo player with the Sawtooth Mountain Boys, called Shaniko resident Debra Holbrook. He asked, "What do we have to do to bring bluegrass to your part of the state?" Shaniko is south of The Dalles, in the heart of Wasco County's wheat-ranching land.

It turned out, all Mike had to do was make that call. Debra, who worked at the historic hotel in what's called the "not-quite-ghost-town" of Shaniko, was spurred into action. First, she booked a show for Sawtooth at the local schoolhouse – and despite freezing fog, 24 hearty souls turned out. That was in February of 2000.

Next step? A festival with three bands that September. But finding space in Shaniko was difficult, so Debra scheduled the second festival at Maupin, on the banks of the Deschutes River. Barely a week after the horrors of Sept. 11, Debra decided the festival had to go on – and it was so successful, it outgrew its second venue.

Third time's a charm – as was the charming Wasco County Fairgrounds at Tygh Valley, where Debra held the 2002 festival. Said to be one of the most scenic fairgrounds in the nation, the fairgrounds will host its seventh Tygh Valley Bluegrass Jamboree this year Sept. 26 – 28.

Featured performers are Lee Highway; Ida Viper; Betty & Ozark Mountain Music; Misty Mamas; Valley Fever and Kathy Boyd & Phoenix Rising. As a member first of Sawtooth and now with Lee Highway, Mike Stahlman has performed at every one of the festivals.

A small festival, it attracts dedicated fans. The scenery, the community spirit, the barbeque and the music bring people back year after year.

The Tygh Valley festival is a real deal – only \$25 for a weekend pass, if you pay in advance. Camping fees are separate. To reserve your weekend music pass, write:

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Sawtooth getting down at Tygh Valley Bluegrass (above). 2003 was another epic year for Tygh Valley (below).





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Sound Advice: *Hints and tips on sounding your best, with Mark Gensman, Ground Zero Sound*

This column is going to be a little different than my usual suggestions on how to sound your best. I recently had a wonderful experience in the studio and thought some of you might enjoy hearing about it.

Phil Carrier is a 79 year old OBA member who just happens to play the Mountain Dulcimer. The Mountain Dulcimer is a fairly rare instrument in bluegrass circles, but certainly qualifies as a bluegrass and folk instrument. It has three or four strings and is usually a tear

“Recording Phil and his instrument created some interesting challenges. We had to record both the instrument and Phil’s singing at the same time and that meant trying to keep the instrument out of the vocal track and the vocals out of the instrument tracks.”

drop or hourglass shape. The player holds it on his lap and strums. The instrument is sometimes called an Appalachian Dulcimer and achieved popularity in the 1950’s.

Phil has been playing the dulcimer for over fifteen years and wanted to record some of his songs for a CD that he could give to friends and relatives and also so he would have a recording legacy for future generations to enjoy. Phil holds the instrument on his lap and strums and flat picks it. There are a couple of different tunings used on the dulcimer and Phil uses the D-A-D tuning.

Recording Phil and his instrument created some interesting challenges. We had to record both the instrument and Phil’s singing at the same time and that meant trying to keep the instrument out of the vocal track and the vocals out of the instrument tracks. Since Phil needed to see his hands, I needed to use a vocal mic that would allow him to move his head while singing but still pick up his voice without a lot of instrument bleed. A large diaphragm condenser set to cardioid pattern, set just below his chin and pointed up slightly provided the isolation we needed and kept his voice sounding pretty much even through each song.

I experimented with various mics and combinations of mics on the instrument

itself. Phil had to have space under the mics for his hands, so real close mic’ing was impossible. Also, after trying out several configurations, I discovered that the dulcimer, unlike an acoustic guitar, has two totally different tonal areas, one at each end.

The strummed or picked area by the right hand contains all the low frequencies and the upper portion where chords are fingered contains the high frequency portion of the sound. That required two small condenser mics on a mic bar with

the mics at about a 45 degree angle, one pointing at the “top” of the instrument and one pointing at the “bottom”. Each of the three mics recorded to it’s own track.

Since Phil was more or less playing “free form” there were no click tracks, headphones, etc. involved - just Phil and his instrument playing and singing his songs. I didn’t worry about perfect timing, perfect pitch, perfect chords, etc. because that was not the goal. Certainly with modern recording technology, I can

“auto tune” a vocal or an instrument, correct timing errors, etc. but I really wanted to recreate the charm of Phil and his instrument and it is the variables that give his music that charm.

On the mixing end of things, it was fairly easy to blend the two tracks of dulcimer together to a cohesive track. It was handy at times being able to tame the high end if it got a little strident and when combined into a stereo track, the instrument really came to life. I added a little bit of “room” reverb to give both the dulcimer and Phil’s

voice a little more smoothness and depth.

All in all, a great project and something for all musicians to think about. My father played in bands throughout his college days and I had the opportunity to play grange halls with him when I was just a kid. How I wish I had a recording of him playing. That would be priceless.

There was something special about this project with Phil and I am glad he let me be a part of it. Together we tamed the wild mountain dulcimer.

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Uptown Bluegrass Expands Its Website and Its Staff

You've seen the banners and heard the voices at festivals throughout the Northwest and Canada. Perhaps you've wondered what www.uptownbluegrass.com is all about, or perhaps you've been a fan for years. In either case, Uptown Bluegrass has made some recent changes that have been designed to make it easier to hear the music you love.

The weekly Uptown Bluegrass radio show is now available on the Internet in two versions; one for ADSL (high speed) users and one for folks with dial up. The show continues to be carried on a growing number of radio stations throughout the United States and Canada.

Founder of Uptown Bluegrass, George McKnight, has recently asked his son Steve to join the Uptown Bluegrass team. Steve brings 15 years of "Hollywood" level movie and video film experience to the website and the new look of the website continues to grow and expand. Steve and George are currently in the process of developing a series of video interviews with various bluegrass personalities that will be available for viewing on the website.

George's next "state side" appearances will be when he emcee's the Tygh Valley Bluegrass Festival in September and the RiverCity Bluegrass Festival in January.

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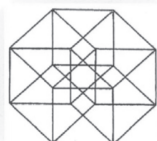
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One of the questions that I often get asked is “why don’t Bluegrass pickers use seventh chords?” I generally point out that many Bluegrass pickers actually do use sevenths, and other complex chords, though admittedly, less often than musicians in other genres. So the real question is “Why don’t Bluegrass pickers use seventh chords, and other complex chords, more often?” The easy answer is that we want to keep the chords we’re using as simple as possible. However, to get at the more accurate answer, we must look at the actual make up and purpose of a seventh chord.

the 1, 3, and 5 notes, but we add the 7b (flat) note. So, to make a G chord into a G7 chord, you would add an F note to the major triad of G, C, and D notes. Since the F note does not appear in the G scale, it creates a slightly dissonant sound that leaves the listener feeling unresolved. The C scale uses all of the Natural notes, the G scale also uses the Natural Notes, all except the F note, which is replaced with an F#. So when you put that out of place F note into the G triad, it is a signal that some C-related chord will be coming up soon. When that happens, it will resolve the tension. Because the C chord only uses

skill to have in a jam session, because your primary focus on the listener can be switched to the other musicians who are expecting you to lead them through your song. Discovering the seventh chord is just a small step into the world of other more complex chords. But back to the original question: “...why don’t Bluegrass pickers use seventh chords?”

It is a combination of factors I have already mentioned; experienced Musicians don’t need the signals, beginning musicians can do without learning all of the sevenths and can start playing that much sooner; and finally, if only one player in a jam

“If you understand what the listener is reacting to, you can make your picking, singing, and performing much more effective... it is a great skill to have in a jam session, because your primary focus on the listener can be switched to the other musicians who are expecting you to lead them through your song.”

First, let’s review the Circle of Fifths and look at the major scale a bit. Using the 8 notes of a major scale, we often describe chords by identifying each of the notes, using their scale number (rather than Do, Re or Mi). In the key of G: the 1 chord is a G chord; the 2 chord is an A chord; the 3 chord is a B chord and so on. When you look at the Circle of Fifths; it is also a Circle of Fourths; a Circle of Sharps; and a Circle of Flats.

As you start at the Natural Key of C, which has No Sharps or Flats (at the 12 o’clock position), as you go clockwise around the Circle of Fifths, you will also be following a circle of sharps, as the sharps increase by one at each of the positions.

What we call a Seventh chord is actually a major triad chord, consisting of

natural G scale notes (C,E,G), the listener is returned to a more resolved state.

You can dress an arrangement up with a few well-placed seventh chords, or you can build Circle of Fifths related chord progressions by stacking one seventh chord after another. In a jam setting the seventh is a great non-verbal way to help beginners pay attention and expect a chord change. Try it out, find a slow song with a 1-4-1-5-1 chord pattern. Pick a key and play the rhythm. A few beats before you change to the 4 chord add the 7b note and feel yourself be pulled to the 4 chord. Now play the 5 chord as a 7th and feel yourself being pulled back to the 1 chord.

If you understand what the listener is reacting to, you can make your picking, singing, and performing much more effective. As an added bonus, it is a great

adds the 7b note, then the whole group is collectively playing a seventh chord! So we’re covered.

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(see page 4)

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(see page 8)



1st Annual OBA Bluegrass and Old-Time Picker's Fest

After a sweltering day at the office on Friday, arriving at Horning's was sweet relief from both the hot weather (it truly was 10 degrees cooler than in town) and the daily grind. Being greeted by the sound of music in the trees was a huge pick-me-up and a forecast of what was to come for the rest of the weekend.

I set up my 'camp' near OBA President, Chip Russell, and VP, Colby Buswell. Within minutes Sharon Sandgren, Josh Cole, Tony McCormick and several other pickers were situating themselves for a long afternoon jam in this gorgeous setting. As the day drifted into evening, more folks arrived, some known to me, others not - but once introduced, became people that I definitely hope to cross paths with in the future.

Fred Coates, who never met anyone that didn't become an instant friend and fellow picker, set up his headquarters on the ridge under a couple of huge old Douglas firs. His camp became the site of one of many late night jams.

Breakfast was strong and communal both mornings for those up early enough. Chip and Colby made bacon, eggs and Cleve Friedman supplied potatoes for everyone in the area. I, of course, slept in and missed out on that delicious luxury. Colby and Josh Cole (former OBA Pres.) even did an ice and beer run for the entire camp! You don't get that kind of service at every festival! Saturday passed so quickly between playing, taking a quick hike around the Horning's property and making sure there was plenty to eat and drink. Another late night on Saturday that was truly enjoyable. Tony was ever present with his off-key jam and won the award for best tent site. A group of extremely

talented players came out for the day both Saturday and Sunday morning, jamming next to their VW van, Fred had his jam going strong, and a group around Chip, Colby and Cleve's camp involving Josh Cole, Rachel Cole, the ladies of Chickweed: Abby Downs, Finn Foxx, and Holly Wyman. Curtis Alsbrook and Jason Mellow graced the group, as well. An early morning (3:00am) lightning storm in all of its beauty awed the camp, bringing picking to an end up top only for it to continue under the cover of the trees down in the lower camp, next to the creek.

On Sunday morning I dragged myself out of bed early enough to try some of Chip and Colby's bacon, eggs and banana pancakes. No one felt the need to break camp and leave, so jammin' ensued until about 1:00pm, when the inevitable let down of striking camp began.

Chip and Colby estimated that the first OBA Bluegrass and Old-Time Picker's Festival drew about 70 people as well as made a small profit, a great start for a first-time event. I know that everyone who came out had a great time and they are already planning to come back next year, telling friends, fellow bands, and bringing even more talent. Horning's is the perfect place for this type of gathering. There's plenty of privacy so you can pitch your camp close to people or in your own area. From my perspective, it's a lot different than a full on festival in a good way. It's so relaxing. Like the poster for the Picker's Festival pointed out, there were no schedules to keep, just get up when you want, play when you want for as long as you want, and do what you want. That worked just fine for me.

-Chris Palmer

Roots Music Series at Gresham Little Theater

Normally, the Roots Music Series begins in September. This year, a conflict with the theater knocked out Sharon's first scheduled performance. At publication date, her single scheduled concert is Nov. 15, with the Hakanson Family Band and Misty Mamas. Check the Express for the schedule throughout the year.

Watch for a special feature this year. At every concert, the "Can You Duet" segment will showcase two performers on instrumental or vocal duets, or both. Those who love harmonies will find this part of the show alone worth the trip to the Gresham Little Theater.



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Dewgrass

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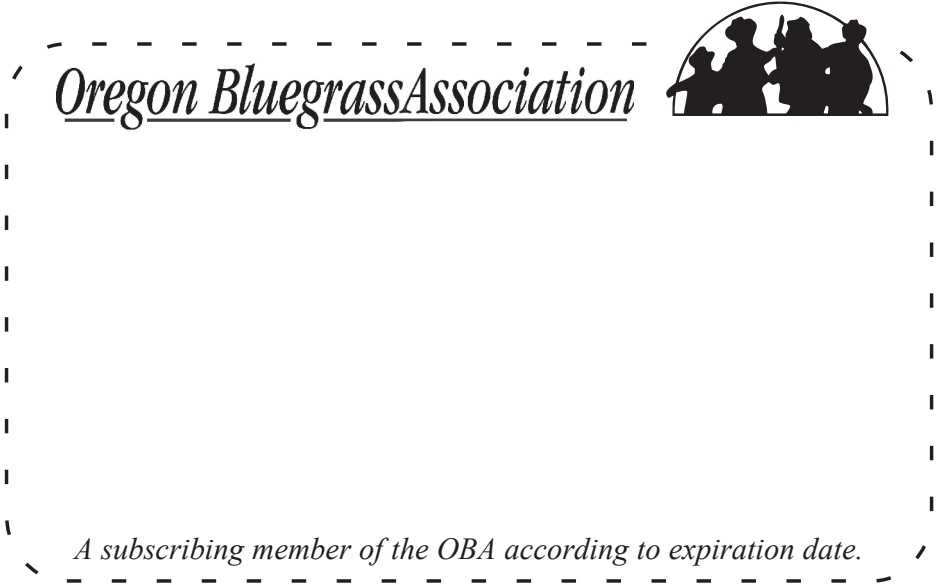
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Oregon Bluegrass Association Membership

The Board of Directors of the Oregon Bluegrass Association cordially invites you to join the organization. Benefits include a subscription to the Bluegrass Express and discounts to OBA sanctioned events. The Oregon Bluegrass Association is a 501 (c) (3) non-profit corporation founded in 1982.

Name


Address

City State Zip Code

Home Phone Work Phone

E-Mail Address

Please send this form with your check to:
Oregon Bluegrass Association
P. O. Box 1115, Portland, OR 97207

Oregon Bluegrass Association 
Check out our website at:
www.oregonbluegrass.org

Membership

Check all that apply

- New Member Renewal
- General Member\$20 (1 yr.) / \$57 (3 yrs.)
- Supporting Performer\$50 (1 yr.)
- Angel Sponsor\$60 (1 yr.)
- Golden Sponsor\$100 (1 yr.)
- Contributing Business Sponsor\$100 (1 yr.) / \$275 (3 yrs.)

Volunteering

Yes! I am interested in helping as a volunteer at OBA-sanctioned events. Please add me to your list of volunteers.