

Bluegrass

Oregon Bluegrass Association

www.oregonbluegrass.org

Express

TABORGRASS:

Building community through music by Claire Levine

It's 10 am, and the chairs in the church basement are filling up. Guitarists, mandolinists, banjo players and fiddlers are arranging pages of tablature on music stands.

Greg Stone – class coordinator, musical arranger, conductor, teacher and cheerleader – calls the room to order. Then he gets to work.

He names Dixie Hoedown and asks one of the fiddlers to talk about the tune as if he were introducing it in a jam. The student talks about the key, the structure – and the “odd” chord in the B part.

Participants jump in enthusiastically.

Several songs later, Greg reminds the pickers, “The rule is we’re making everybody else sound good. If you can’t hear the mandolins, play softer.” During the second go-round, it’s easy to hear two mandolinists doing a lovely break on Liberty.

It’s part of the weekly routine at Taborgrass, the “learn-to-play, learn-to-jam, learn-to-have fun with music” class that Greg Stone started in 2010. This fall, he will be moving to a new location and offering two sessions every Saturday morning throughout the school year.

Taborgrass is the latest in a series of bluegrass classes stemming back to the 1980s (see related article: Passing the Torch). And like its predecessors, it’s turning a new group of music lovers into music players, jamaholics and even potential new band members.

Greg Stone’s path to bluegrass

As did many a bluegrass fan, Greg started out playing folk guitar at age 14. He fell away from guitar for years – until he moved next door to Dave Trainer



Greg Stone’s enthusiasm and musical knowledge encourages students to plunge into bluegrass music.

in 1988. Fiddlin’ Dave later became a founding member of popular Portland band Sam Hill and is a former Express columnist.

Dave helped reconnect Greg to music, including Doc Watson, one of Greg’s strongest influences. Dave also introduced Greg to the joys of busking (playing for tips on the street) – across the U.S. and on two tours of Europe.

Eventually, Greg found Steeplegrass, but not until the last two months before the Vancouver class lost its venue (see related article: Passing the Torch).

Taborgrass begins

Fast forward to 2010 – after four years of guitar study with the late George Chudacoff, after launching a popular outdoor jam in Southeast Portland, and after several years of teaching at Artichoke Music.

Greg had the chance to teach a group guitar class at Artichoke on a Saturday. “I got this harebrained idea to open it to all instruments, like at Steeplegrass.

I thought there was a need, but I didn’t really know.”

So Greg arrived one morning and set out 15 chairs – and 40 people showed up. “We spent the first class moving furniture around to accommodate everybody. This is the kind of problem you want to have,” Greg said.

Originally, the class was going to be held once a month, but it became apparent that people wanted to attend weekly.

Greg had one problem that some of his predecessors didn’t have. Greg was strictly a guitar player – so what to do about all the other instruments?

“I called up Chick (Rose, founder of Steeplegrass) and asked what he did for all the students. And Chick said he taught all the instruments.” The same was true for Darrell Johnson, who organized the Ridgefield bluegrass class and for Marv Sobolesky, who runs a slow jam in Winlock, Wash.

So Greg started taking banjo and fiddle *continued on page 7*

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Greg Stone carries on the teaching tradition at Tabgrass.



Paul Levy (center) is a dedicated guitar student who attends Tabgrass weekly.



Tim Dawdy reviews the BeardGoldtone Resonator Guitar.



Amanda Lynn Cartwright can't wait to get her paws on the latest Express issue

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Oregon Bluegrass Association

Bluegrass Express

Bluegrass Express is a quarterly 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 501(c)(3) non-profit corporation founded in 1982. Its purpose is to promote, encourage, foster and cultivate the preservation, appreciation, understanding, enjoyment, support and performance of bluegrass and other closely related music.



Oregon bluegrass association board



The OBA Board

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 quarterly 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 12), 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.*

Submissions

Please contact Christine Palmer via e-mail at chrispalmer@qwest.net for information about placing an ad for your music related business in the OBA Bluegrass Express.

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.

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.

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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.

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.

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, 97207.

Bluegrass Express Advertising Rates

| (size) | (dimension) | (two + issues) | |
|------------------|--------------|----------------|----------|
| Full Page | 8x10" | \$125.00 | \$112.00 |
| Half Page horiz. | 8x5" | \$70.00 | \$65.00 |
| Half Page vert. | 4x10" | \$70.00 | \$65.00 |
| Quarter Page | 4x4.875" | \$50.00 | \$45.00 |
| Eighth Page | 3.875x2.375" | \$30.00 | \$25.00 |

Add 3% for late payment.

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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 Christine Palmer at chrispalmer@qwest.net.

Contact the OBA: 503 321-5077
www.oregonbluegrass.org

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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

We love it when a plan starts coming together!

Greetings all! Here's hoping you had a fantastic festival summer. I mostly want to thank all of the folks who came out to support our 4th Annual OBA Bluegrass and Old Time Picker's Festival. The buzz from our Annual Meeting in April and the momentum built over the last few months by our new and existing board members paid off. We had well over 100 attendees and even generated a decent amount of money through tickets, memberships and donations.



Colby Buswell, president
photo taken by Chip Russell

There were many highlights, but just to name a few: It was a drier year than the 3rd Annual. There were several solid jams going most of the time, even during the showcase bands and square dances. We had a Roman tent set up for jamming (Thanks, Tony!).

The potluck was ever flowing as was the beer, and the breakfasts were to die for (blueberries, pecan waffles and uncured bacon). John Prunty's fried chicken and Flower's bacon-wrapped stuffed jalapeños were crowd pleasers for sure. Not to mention John's late night sandwich grilling for the famished diehards. There was even some songwriting and sharing happening up on the hill.

Big thanks to all the bands that showcased and to the fans, and to the bluegrass, old-time, and square dance supporters. Bands were: SugarPine, Highball Whistle with Anne Marie Schaefer, Barnyard Ruckus, Steer Crazy, Josiah Payne and Ken Chapple of Wayward Vessel, Monica Taylor and Rabbit Foot Stringband with Montana Jane. We can't give enough thanks to Scott and Sherry Pendarvis of Pendarvis Farm for providing us with a spectacular venue for the OBA to briefly call home twice a year.

Look for another fundraiser in November. We're looking at the Oaks Park Historic Skating Rink for an Oregon bluegrass, old-time square dance fundraising extravaganza. We'll keep you posted via the website and Facebook. Meanwhile, keep the bluegrass coming by participating in some of the local jams in your area and support your favorite bands by catching their local shows. If you find me at one, I'll buy you a beer!

 Cheers,
Colby

Please send ideas feedback, commentary and hate mail to:
Colby Buswell *President*
The Oregon Bluegrass Association
PO Box 1115 Portland, OR 97207
president@oregonbluegrass.org



WHAT'S PLAYING ON THE RADIO?

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 blue-
grass 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 Nusbaum's "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

Taborgrass is the most recent in a series of bluegrass classes dating back to the 1980s. These classes are much envied by novice bluegrass musicians from outside the Portland metro area, who struggle to find comfortable jam situations.

The first of its kind was formally called "Country, Folk and Bluegrass" in the Clackamas Community College catalog. Its students quickly dubbed it "Cabin Fever."

Here's Rob Hakanson's account of its origins, about 1980. Rob (Great Northern Planes, The Hakansons) recalls:

"I read in Frets magazine about the bluegrass class at Levelland, Texas. I showed the article to my mom, and she talked to the president of CCC about starting a bluegrass class at the college.

"She had considerable influence with the college president – her husband and my dad, Dr. John Hakanson.

"The class started with one session per week offered on Saturday mornings. Too many people showed up, so they opened up another session on Thursday nights. The same people showed up on Thursdays . . . and so it went for five years."

Bob Misely, who played with the popular local band Goldrush and was a member of the CCC faculty, taught the class for four of those years, and Rob took it over in its final year.

The students staged three performances a year. One of the ensembles was called Pumpkin Ridge – the band that later became Great Northern Planes. And the shows were always standing room only.

In addition to current GNP members Jim and Doug Hancock and Rob Hakanson, many others who passed through Cabin Fever remain active in the bluegrass community. Some are Sharon



Greg Stone carries on the teaching tradition at Taborgrass.

Sandgren, Judy Arter (No Strings Attached), Kathy Boyd (Phoenix Rising), Matt Gray (Urban Monroes), Loren Ford (Goldrush and No Strings Attached) and Jeff Wold (Hakanson Family). And – very importantly – Chick Rose.

Chick, who grew up with bluegrass and country music, was a teacher by training and passion. When friends asked him to lead a beginners' jam at a tiny building once used as a church, Chick drew on the Cabin Fever model. His SteepleGrass sessions inspired bands like The Knott Brothers and Doug Sammons, a founding member of Sam Hill, plus countless youngsters who eventually became known as "Chick's Kids."

Chick said that his goal was to introduce new bluegrass musicians to a common set of songs and a group of people they could jam with. It didn't take too long before SteepleGrassers were visible at every festival.

Rob said, "I took my daughter Ellie to SteepleGrass when she was 10, and 18 months later we had a family band."

Eventually, the Steeple Center was sold, and Chick focused on teaching young musicians. Then in

2003, Darrell Johnson picked up the torch and founded the Old Liberty Theater Class.

Like SteepleGrass, it was based on the Cabin Fever model (teaching the group a song, then breaking into smaller jams). Darrell taught for two years and Tim Dawdy followed. Musicians from around the region taught many of the sessions. These teachers included Ian Joel, Carol Harley, Dale Adkins, George Chudacoff and Chick.

"If you want to improve the state of mankind, teach people to play stringed instruments." Tim tells of an elderly woman who first attended the Ridgefield class not able to play a note. She became adept at two instruments only 15 months later.

"Think of all the people whose lives were changed by Chick. Hundreds and hundreds of people," Tim said.

Taborgrass sticks to the teaching style of Cabin Fever – and the tradition of creating community out of individuals who want to play music together. As Taborgrass students spill out into the larger bluegrass community, we'll all benefit from the joyous sounds they carry.



TABORGRASS: Building community through music

by Claire Levine

lessons himself. He now is able to write some tab on mandolin, fiddle and banjo. He also gets help from other teachers, including Chris Kokesh and Annalisa Tornfelt on fiddle, Brian Oberlin on mandolin, Mike Stahlman and Matt Snook on banjo, and Tim Dawdy and Matt Snook on dobro.

Format

Taborgrass follows the format of previous bluegrass classes. The session convenes and all musicians work on a few common songs, talking through the basics and what to watch out for in the way of unexpected chords or patterns.

The instrumentalists take turn playing leads ("All the guitars!") and practicing back up. The material is divided between songs with vocals and instrumental tunes. Greg hands out tabs for the tunes, and students learn to play the leads to songs by ear.

During the second part of class, the students break into comfortable jam-size groups. They practice their jam skills – talking about the music and interacting musically, as well as getting comfortable singing and playing.

How's it working for you?

As Greg saw from the first session, there's a huge demand for a beginning bluegrass class in the Portland area. New instrumentalists love the exposure to bluegrass. More experienced players are delighted by the opportunity to play with others – and by Greg's supportive teaching style.

Jean Fairbanks was looking for a banjo teacher when she stumbled on Taborgrass. Now, she doesn't feel she needs individual lessons.

"I'm learning so much here, I can't imagine being able to take in any more. You could play on the couch for 20 years and never progress as much as in a season here."

She's learned a lot about jam protocol, as well as about her instrument. "Who starts? Who takes the first lead? And what does it mean when the singer sticks her foot out?"

Fiddler Therese Vogel was always slightly intimidated by bluegrass fiddling,

so she stuck to Irish and contra dance tunes. "The solos are always so fast. But Taborgrass made the music a lot more accessible."

Mike Mason had wanted to learn fiddle tunes on the guitar for years, but didn't know how to start. A chance encounter with Greg brought him to Taborgrass.

"It was a gift from heaven!" Mike is a lobbyist for Indian tribes, and he was interviewed toward the end of the 2011 Legislative session. "It's a great relief from the hard job of lobbying," on the tough issues facing the tribes.

Nell Whitman said Greg encourages folks to jam before they think they're ready. "It's gotten me to go to other jams," including a weekly jam with other class members. "I'm stretching" musically, she said.



Linda Leavitt said she is "so happy to be part of the community" of Taborgrass.

Taborgrass students are venturing out to established jams as well as to festivals and other bluegrass events.

Linda Leavitt said she could hardly hold her pick when she first attended the class. Now, the music and the classes themselves are a basic part of her life. "Everybody's happy; there are smiles on everyone's faces."

Judy Cuddigan said her husband went through a cancer diagnosis and successful treatment during the year. "The Saturday class was such a happy distraction while he was going through it all. Greg makes it all so fun."

What's next?

Greg is making changes to accommodate



Sara Ennis, Steve Sanders and Bill Hostmann take the lead on many a fiddle tune.

more students. The new class year starts October 15 at a new venue: St. David of Wales Episcopal Church, 2800 SE Harrison St. in Portland.

Another change is the addition of a second session. A beginning class is scheduled for 10 a.m. to 1 p.m., with an intermediate class from 1 to 4 p.m.

Visit Taborgrass.com for registration information, blog entries, instructional material and a video of the final spring concert.

OCTOBER WORKSHOPS & CONCERT

Taborgrass has the opportunity to host two of the nation's best teachers and performers, when Adam Granger and Alan Munde come to town, Oct. 22.

Alan is well known as the tastiest banjo player in the west, founder of *Country Gazette* and long-time coordinator of Camp Bluegrass in Levelland, Texas. Adam founded Prairie Home Companion's Powdermill Biscuit Band, and has written the definitive collection of guitar tab for fiddle tunes.

Joining them as instructors will be Chris Kokesh (*Misty River*; *Brokentop*) on fiddle and Matt Snook (*SugarPine*) on dobro.

Workshops run from 10 a.m. to 2 p.m. with an hour break, followed by two hours of jamming!

And that evening, Adam and Alan will perform on vocals, guitar and banjo – along with a good bit of storytelling in good old Oklahoma style.

Workshop registration is limited, so sign up in advance by emailing Greg at grgstone@gmail.com or calling him at 971-207-3195. Workshop admission is \$40.

The concert is open to all, starting at 8 o'clock. The concert costs \$12 for workshop students and \$15 for general admission, available at the door. All events are at St. David of Wales Episcopal Church, 2800 SE Harrison, Portland, 97214.





FEBRUARY 23-26, 2012

The Hyatt Regency, Bellevue

Ricky Skaggs & Kentucky Thunder Fri

Väsen Sat/Sun

Claire Lynch Band Sat

The Hillbenders Th/Fri

Black Prairie Fri

Frank Solivan & Dirty Kitchen Th/Fri

Druha Trava Fri/Sat

The Wilders Fri/Sat

The Kruger Brothers Fri/Sat

The Grascals Sat

Joe Craven Sat

Hot Buttered Rum Fri/Sat

Junior Sisk & Rambler's Choice Sat

The Deadly Gentlemen Th/Sat

Red Wine Th/Sun

Jim Gaudet & the Railroad Boys Sat

Darol Anger, Bruce Molsky, Rushad Eggleston Sat/Sun

and of course, lots more to follow!

Plus!

*Dances, Jamming, Workshops,
Activities for kids, shopping and Lots to learn!*

Wintergrass Intensives

D'Addario Wintergrass Youth Academy - Feb. 23-24

Wintergrass Youth Orchestra - Feb. 25-26

Bluegrass in the Schools Teacher Training - Feb. 24

WWW.WINTERGRASS.COM

253-428-8056

*Wintergrass
POB 2024
Milton WA 98354*

I love playing the Dobro. Lap-style resonator guitars fascinate me so much that my current goal is to retire early so I have more time to make music with them. In short, I am a resonator nut. I would love to have a high-end, custom-made instrument, but there are no \$7000 Dobros in my immediate future. I still have to finish paying for my college loans, support my family, and save for retirement. In other words, my circumstances are similar to those of the average person who has little money to spend on expensive instruments. For most of us, purchase price is a significant factor. Yet I still want a Dobro that is fun to play and has great sound.

Custom resonator guitar builder Paul Beard of Hagerstown, Maryland, and Wayne Rogers, owner of Gold Tone Instruments in Titusville, Florida, clearly understand the challenges that the typical musician faces. As a result, they joined forces in 2004 to produce the Beard/Goldtone Resonator guitar. The successful collaboration combines Beard's design expertise with Rogers' knowledge of instrument production in Asia. The result is that the sound of these reasonably priced instruments is amazing and compares well with instruments that are much more expensive.

I am not the only one to discover this great instrument. My first formal Dobro instruction was in 2004 when I attended the Bluegrass at the Beach camp in Nehalem, Oregon. At the time, only one student in the class played the Beard/Goldtone. By 2010, however, when I attended the California Bluegrass Association music camp outside of Petaluma, more than a third of the students were playing one.

The concept for the production of this guitar is brilliant. The bodies are built in Asia to Paul Beard's exacting standards, then shipped to the United States so American craftsmen can finish them with high-quality components. Once the instruments are ready, they are set up so they are completely

"For all of these reasons, I can recommend the Beard/Goldtone for musicians who are in the market for a high-quality, reasonably priced resonator guitar."

playable before being shipped to distributors. This critical fine-tuning and testing process sets the Beard/Goldtone apart from other foreign-produced resonator guitars. The result is an instrument that sounds similar to one that has been custom-built.

The model I tested was the Beard/Goldtone PBS, which is the lowest-priced instrument (\$622) of the whole line. It is based on the innovative design that Beard uses in his custom guitars and includes an "open" soundwell body. All of the models are outfitted with American-made Beard cones and spiders. The backs and sides are laminated with mahogany, which receives a high gloss vintage finish. The rosewood fingerboard has a traditional dot inlay. A particularly nice feature is the bone nut and maple saddle, which performs much better than brands that use plastic nuts. A 25 inch scale..

The Beard/Goldtone has remarkable sound, with a good top end and a great mid-range response. The bottom end is a little duller on the PBS model, but the sound improves when you move up to the PBSM model (\$1012), which features all solid woods. When you compare the sound to other resonator guitars in a similar price range, such as the Gibson OMI Hound Dog or



the Regal Black Lightning, the Beard/Goldtone PBS stands out.

Since the instrument's introduction in 2004, the folks at Beard/Goldtone have continued to make improvements to it. For example, they have upgraded the tuning machines and changed the tailpiece. Over the years, Rogers has worked closely with the Asian factories to improve the finish of the final product. The most significant change for 2010 is a bolt-on neck for all models. This makes the neck much stronger than the previous neck attachment system, and it is adjustable, too. An 8-string model is now available to meet the needs of Western Swing players.

For all of these reasons, I can recommend the Beard/Goldtone for musicians who are in the market for a high-quality, reasonably priced resonator guitar.

The Basic Guitar; PBS Squareneck, with Mahogany Laminate Finish.



Learn to play bluegrass music!

TABORGRASS

BEGINNING GROUP CLASSES

STARTING SATURDAY, OCTOBER 15

at St. David's Episcopal Church,
2800 SE Harrison St.,
Portland, OR 97214.

Beginning Class:

10 AM to 1 PM every Saturday

Intermediate Class:

1 PM to 4 PM every Saturday

All instruments.

Only \$10. per session!

No registration required.

*Have fun playing bluegrass music with
musicians at your own level!*

Visit taborgrass.com

or call Greg at

971-207-3195

for more info.



Greg Stone presents:

Alan Munde & Adam Granger



As a duo, Munde and Granger offer a wide range of music, from bluegrass standards to swing to originals. They present a relaxed, spontaneous show which is laced with gentle, friendly humor. Don't miss this rare opportunity to see and hear Munde and Granger.

Banjoist Alan Munde and guitarist/singer Adam Granger

In concert October 22nd at 8pm

**St. David of Whales Episcopal Church
2800 SE Harrison St., Portland, OR 97214**

For tickets contact Greg Stone at
grgstone@gmail.com or 971-207-3195



Fall Schedule

Saturday, September 21

Wayward Vessel - The Loafers

.....

Saturday, October 15

Northern Departure - The Howdy Boys

.....

Saturday, November 19

Old Circle - Kathy Boyd & Phoenix Rising

.....

Friday, December 16th

Special Christmas Show!

Corral Creek Connection - Roundhouse

.....

Freedom Four Square Church - 660 SE 160th, Portland

All shows begin at 7:00 p.m.

Call 503-307-2993 for more information

Body Mapping is a field of study derived from the Alexander Technique. Over a century ago, F. M. Alexander discovered the importance of awareness of muscular tension and posture. Barbara and William Conable built on these discoveries in the late 20th century, adding a term from neuroscience: the body map. Body maps are internal representations in our brains of the structure, function and size of each of our body parts. We move according to these maps, regardless of their accuracy. Thus, if we have a misunderstanding—or “mismatching”—of a certain body part, our movement is negatively affected. Through Body Mapping, musicians learn to access their body maps and correct elements of posture and movement. In this article we’ll explore two basic body maps that relate to sitting and to arm movements. These concepts are applicable to all stringed instruments. By deepening your understanding of sitting balance and the whole arm structure, you can make changes in your body maps that will benefit your music making.

When sitting to play the guitar, it is important to first establish a balanced position without the instrument. When sitting at balance, weight is delivered through the front part of the spine and the head is balanced above the spine, allowing the neck to be free of tension (Figure 1). The curves of the spine are honored, allowing for a slight curve inward at the back of the neck, a curve outward behind the ribs, and a slight curve inward at the lumbar spine. Once you find this balanced position, feel the weight of your body being delivered through the front of your spine to your “sit bones” and into the chair. Be aware, also, of the weight of your legs being delivered into the floor through your feet. It is important to sit at a height where your thighs are relatively perpendicular to the floor and to maintain contact with the floor and/or footstool with your feet.

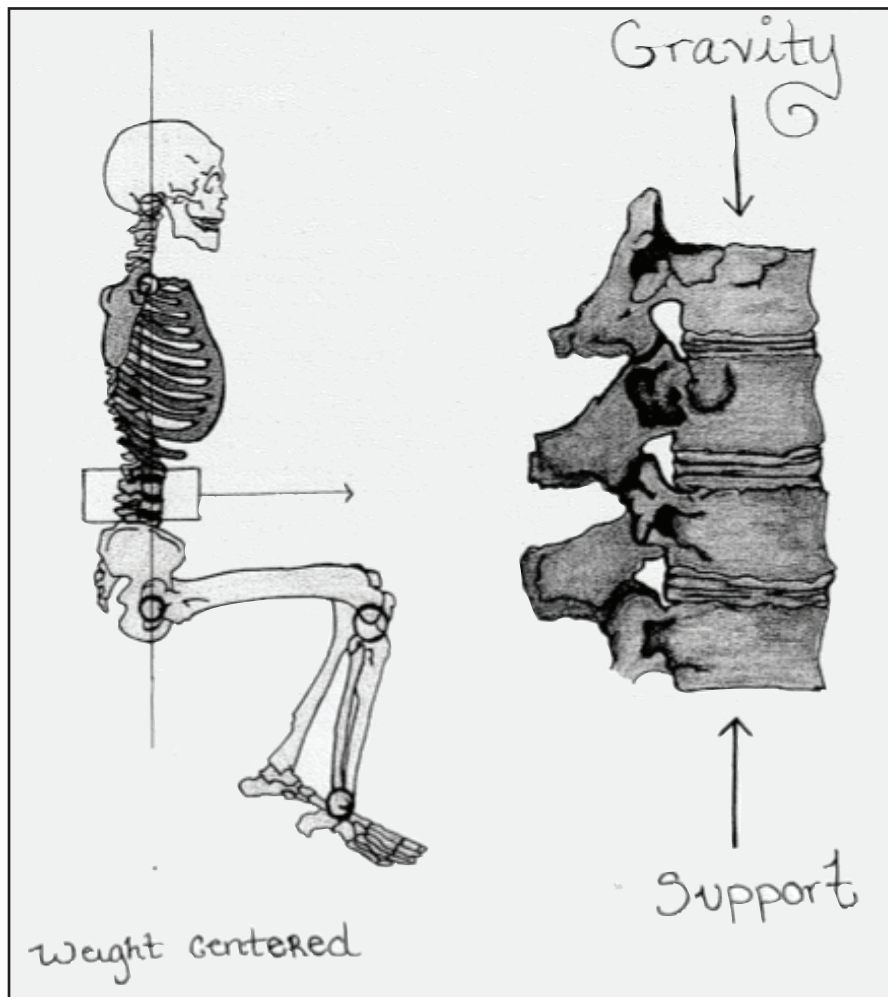


Figure 1

This way of sitting is not a fixed position. Rather, it is a dynamic neutral place that allows muscles to be released from bearing the weight of your body. The skeletal system is designed to bear the weight of our bodies; the muscles are primarily for movement.

You may need some props to maintain this sitting balance when the instrument is brought toward your body. Many guitarists use cushions or footstools to keep the instrument in a good relationship to the balanced torso. Guitar cushions raise the guitar body and allow a symmetrical, balanced leg position. Footstools also raise the guitar body, but require the right leg to be somewhat higher than the left.

Mandolin and banjo players may use straps to keep their instrument in good relationship to their sitting balance. When playing, remember that your instrument is movable and that your contacts with the seat and floor are dynamic. Sitting stiffly can create unnecessary tension in your neck and back. Allow your body to move with the instrument as you play.

Many musicians play their instruments for years without a correct understanding of the whole arm structure. This mismatching can lead to shoulder, forearm and wrist pain. Study Figure 2 (page 13) and notice that the whole arm includes a collarbone, a shoulder blade, an upper arm bone, two lower arm bones, eight wrist



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Body Mapping for Guitarists

By Lisa Marsh

bones and finger bones. If you have been playing the guitar thinking your arm begins at the shoulder, chances are you have been carrying tension in your upper body. Movements at the guitar sequence up through the arm joints to the place where the arm is attached to the body—at the breastbone.

Explore whole arm movements by placing your right hand on your left collarbone and moving your left arm across your body. Notice that your left collarbone and shoulder blade move as you do this, as well. This is because the collarbone and shoulder blade are connected to each other. This whole arm movement is also used in swimming motions. Swimming is a great way to feel the arm moving from where the collarbone meets the breastbone. Explore this movement of the whole arm as you play your instrument. You may need to rethink the contact of your right forearm with the guitar. If you are pressing against the guitar, you will not feel the sequencing of movement from your picking and strumming hand through your right arm. This movement is smaller than what you would feel if you were swimming, but it is still present. The important thing is not to stop the movement of your arm at the shoulder. Your left arm will have a similar, sequential movement as it moves along the fret board. Be aware of the amount of pressure you are using with your left thumb. A dynamic, varied left thumb contact is desirable to avoid strain. When your left thumb is exerting only the required amount of pressure against the neck, you will notice the possibility for a variety of contact points and freer movements of the whole arm.

One last important point: To become aware of your sitting balance and your whole arm structure, you will need to access your kinesthetic

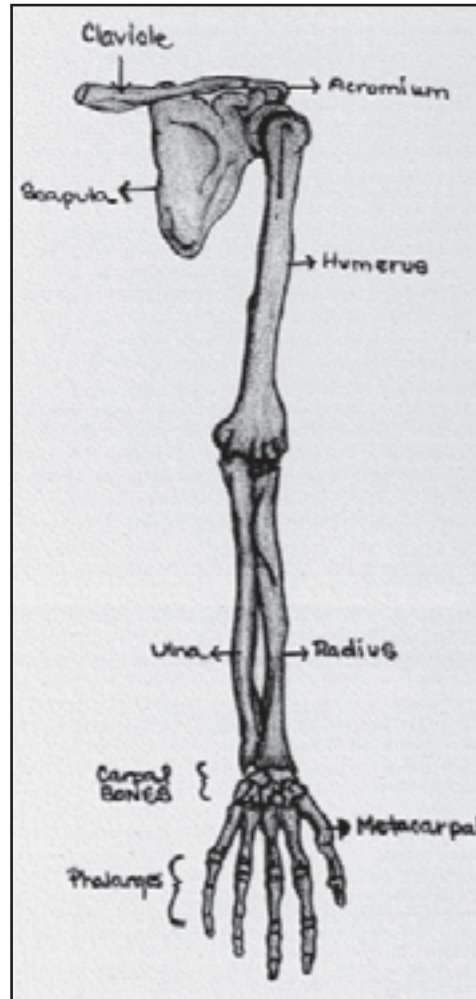


Figure 2

sense. This is your sense of movement, and the receptors are located in the joints and muscles. This sense gives information about the location, size and quality of our movements and also about our position in space. The kinesthetic sense can be accessed more readily when eyes are closed, as the visual sense often dominates the other senses. Be clear that kinesthetic sensations are different than tactile sensations. The tactile sense has receptors in the skin and allows you to feel the surfaces of your guitar. Awareness of the kinesthetic sense will allow you to feel your body sitting at balance and to also feel the movements of your arms. This concept of feeling our bodies in movement is also termed “embodi-

ment.” It makes sense that we would want to feel the position and movement of our bodies as we play, since the sounds we produce are a direct result of our body movements.

(Lisa Marsh is Director of the Coordinate Movement Program at Portland State University where she specializes in retraining injured musicians. Her courses focus on injury prevention, health and wellbeing for musicians, and mind-body connection for increased artistry and creativity. For more information, please visit her website: www.coordinatemovement.com or contact her by email at L88marsh@comcast.net)

From Portland, with love by Claire Levine

What do these things have in common: Portland’s band Whistlin’ Rufus; a choreographer in South Africa; and a Korean dance troupe?

The answer is the song **Scandinavian Waltz**.

Whistlin’ Rufus recorded the traditional waltz on its CD, “It’s About Time.” Martie Pappendorf, a South African woman who creates line dances, heard the song via computer and loved it. She contacted the band for permission to use the music for a dance she was choreographing.

Soon, Pat Connell of Whistlin’ Rufus was receiving videos of line dancers from around the world.

To see graceful dancing and hear a haunting melody, type “Scandinavian Waltz Line Dance” in YouTube. You’ll find at least three versions of the dance, as well as videos of Whistlin’ Rufus performing the tune.



Big Scioto Traditional

Banjo

Part A

Part B first pass

Part B second time through

h = hammer-on, s = slide, p = pulloff

Detailed description: This is a four-staff banjo tablature for the tune 'Big Scioto'. The first staff is labeled 'Part A' and features a G chord. The second staff is labeled 'Part B first pass' and includes D, G, and C chords. The third staff is labeled 'Part B second time through' and includes D, G, and C chords. The fourth staff includes Em and D chords. The tablature uses numbers 0-7 for frets and includes techniques like hammer-ons (h), slides (s), and pulloffs (p). Chord diagrams are shown below the staff lines.

Figure 1. Banjo tab for Big Scioto. If you are Ohioese you may pronounce this Sciota or Scioty...

Not too far down in the musician's bag of tricks is the idea of fuzzy chords. You may never pick a scale (as a string of notes) during a jam, but you already use them, and seeing them may open some new avenues of improvisation. Why not take advantage of them?

Forget the "notes-in-a-row," "do-re-mi" idea, and instead think of the scale as a matrix or fretboard pattern, in which the chord is embedded, like... like an island in a river!

We can use the tune Big Scioto as an example. Just as the Scioto River runs nearly the length of Ohio before finally finding the Ohio River, the tune Big Scioto meanders along over the G chord until the very end of part A, where it finally moves into the C and D chords. But, unlike your backup

musicians, the melody does not stick to the G chord, but is all over the place! Or...is it?

This banjo tab (Figure 1) of Big Scioto follows the melody pretty well, and indeed strays from the notes of the G chord – but in a very particular way.

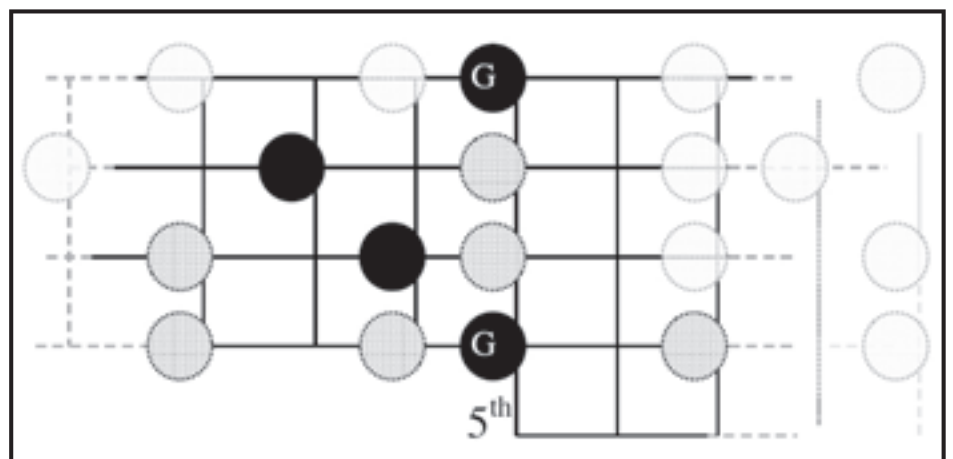


Figure 2. The melody notes from Part A comprise the G chord and the scale notes just above and below on each string! (Other scale notes are hinted in the background.)



If you map the notes fretted in Part A on a fretboard chart, it would look similar to Figure 2. Although confusing at first, a little study will show that the notes played are either part of the G chord (highlighted) or the scale notes just above and below on each string. (You may also recognize that this is just a small part of the G scale, mapped onto the fretboard chart - especially since I put the other notes in to aid the imagination.)

To demonstrate just how useful this concept is, let's look at Part B of the Big Scioto tab, and to make things even simpler, we'll look at just the second string. Because in Part B, all the notes played are part of the chord for that measure, but on the second string we also use the scale notes just above and below. Figure 3 shows the G chord used in the beginning of Part B. Notice the scale notes just above and below the G note on the second string: those are the only notes fretted other than the G chord itself.

We keep on picking, and Figure 3 demonstrates the same notion for both the D and C chords, as we drift through this tune. In each case only the second string deviates from the chord itself, and we choose those scale notes just above and below our chord. With a little imagination (and a little help from the graphic) you can picture the other scale notes hovering nearby. This is what I mean by a *fuzzy chord*. The chord has transmogrified from a distinct shape to a rather fuzzy pattern of scale notes nearby whatever your current position is.

Here are two different takes on Part B of Big Scioto, mostly Scruggs rolls over the current chord, while varying only the B string! (This pattern carries through the Em measure - your homework is to draw that chord chart yourself.) Imagine the creative space opened up if we now include the adjacent scale notes on each of the other strings. Hmm...

And if we include *two* notes on either side... Well, most of us will never die of boredom.

WARNING!!! This is *not* an example of how to create a banjo solo, but rather a practice outline! If you can begin to think in scale patterns, and get these fuzzy chords under your fingernails - so they come as natural as the G-run - you'll begin to have many more "Whoa! That was cool!"

moments in your own playing, without ever thinking "G-scale" while you're picking. I promise.

Matt teaches banjo & dobro in Coos Bay, Corvallis and Portland, Oregon. Send messages to matt@greenbeard.us.

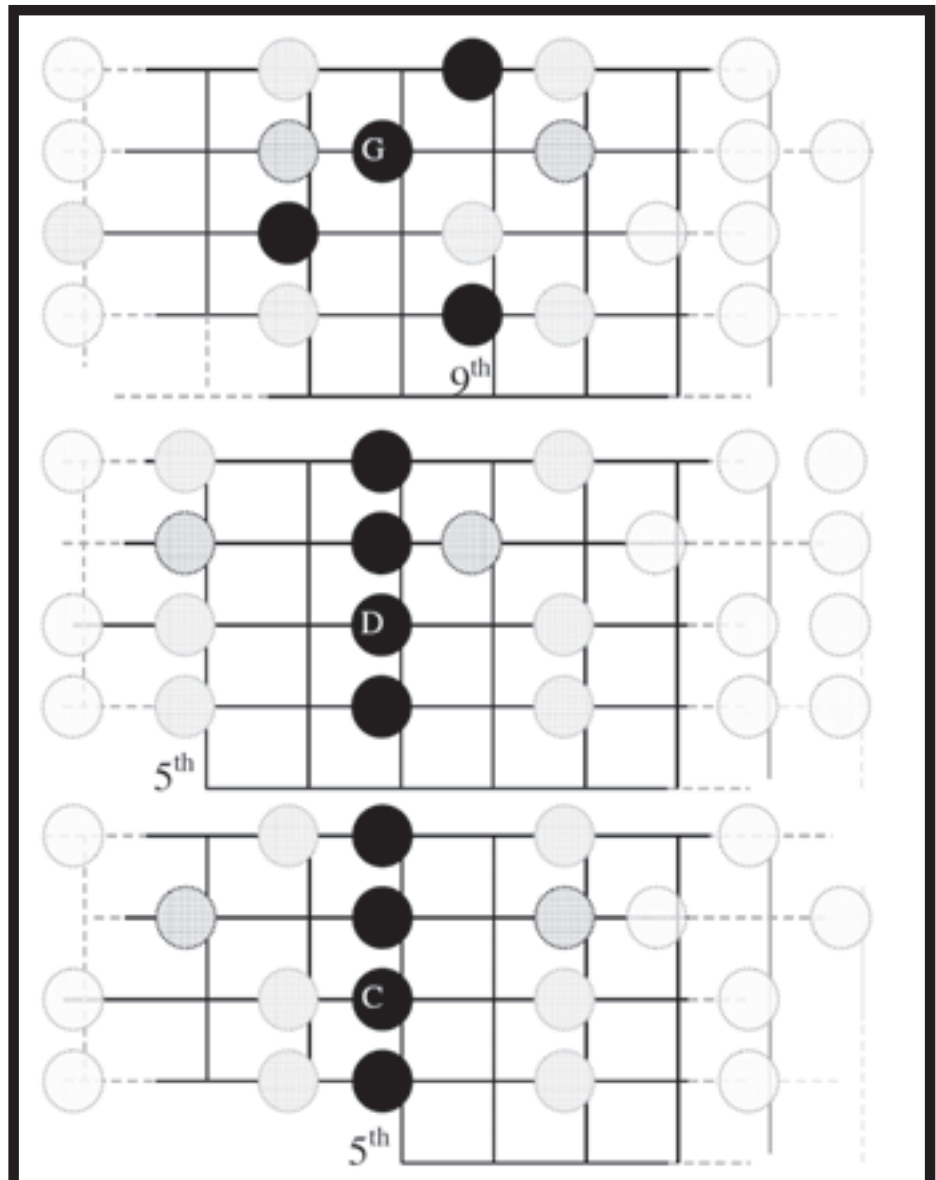


Figure 3. The melody of Part B uses the notes of the current chord (G, D, or C) and the scale notes just above and below on the second string. Ghost scale in the background.



Sunday

ASHLAND: STRINGS ON THE SPRINGS 3rd Sunday Each Month, 3-6 pm or Until The Boss Calls You Home! Greensprings Inn, in the Greensprings area of Ashland. Hwy 66 .5 mile past mm 17. Bluegrass, Old Tyme, and Irish. Beginners to Braggers. The Inn offers great food and taps. Plenty of kids to play with!

For Information: Mark 541-890-2371
email: mwlackey@hotmail.com

DAMASCUS, OR: NO APRON STRINGS JAM 1:30 pm to 6 pm, 2nd Sunday of each month. 1:30 - 2:30 workshop, 3-6 open jam. For women to gather and help each other to improve musically. (I will have coffee/snacks available) If interested, send me your email address and I will put you on the contact list.

For Information: Sharon queen.sas@juno.com

KLAMATH FALLS: OBAJAM

Every Sunday from 4-7 pm - Old Town Pizza Klamath Falls, OR 97603 541-883-2918

Contact Ben Coker 541-783-3478
banjoist48@yahoo.com

PORTLAND: OBA JAM - First Sunday of every month October- April: Portland Area

OBA JAM, 12:30-4:30 pm

Portland Audubon Center, 5151 NW Cornell Road, Portland. Large gathering of OBA supporters, intermediate and advanced, small donation requested to cover room rental.

For Information: Audubon 503-292-6855
email: powellR5923@msn.com

ROSEBURG: OBA ROSEBURG JAM - 3rd Sunday, Year Round, Evergreen Grange, 5361 Grange, Rd. Take Exit 119 off I-5. Just past the 2nd stop light, turn left on Grange Rd. The Grange is down 1/2 mile on the left.

BLUEGRASS JAM - all levels encouraged. Come to play or just listen and dance to the music. Coffee provided. Snacks to share. Donations accepted.

For Information: 541-679-0553 or email: liz@cmspan.net

TUALATIN: JAM - Third Sunday of the month. 3-6 pm: Winona Grange, 8340 SW Seneca Street, Tualatin. Bluegrass, Old Time, Old Country music jam. \$1 donation requested

For Information: Loyce Martinazzi

WILLIAMS: PANCAKES & JAM

No Jam July and August - see you in September!

Second Sunday of the month. Pancake Breakfast: 8:30-11 am. Bluegrass Jam: 11 am- 1 pm. Williams Grange, 20100 Williams Hwy. A great family atmosphere, organic food & strong coffee! Oh yeah, and some fine music, to boot!

For Information: Kim 541-846-6345

Monday

CORVALLIS: "OLD-TIME" GOSPEL JAM -

Second and fourth Saturday evenings from 7 pm-9:30 pm Seventh Day Adventist Fellowship Hall at 3160 Southwest Western Boulevard, Corvallis, OR. It is open to all people in the community and the focus is acoustical Christian music in an "Old-Time" sound. Any acoustic instrument including voice is welcome. People that would like to just come and listen are also welcome.

https://sites.google.com/site/corvallisgospeljam/

For Information: corvallis.GJ.Coordinator@gmail.com

PORTLAND: RAMBLING BLUEGRASS JAM

Every Monday night all year.

For Information: see Our website for information on location, time, contact, etc. Friendly!

Tuesday

ASHLAND: BLUEGRASS JAM - 2nd Tuesday - 7-11 pm, Siskiyou Micropub, 31 Water Street, Ashland
For Information: 541-535-7001
email: justapicker@charter.net

CORVALLIS: ACOUSTIC BLUEGRASS JAM

EVERY Tuesday, from 6:30-8:30 Old World Deli, 341 SW 2nd Street, Corvallis, OR 97330

For Information: Contact Jim Ford 541-231-3163,
or Jim Jordan 541-753-6138. jimford@hotmail.com

DUNDEE: BLUEGRASS JAM - 1st and 3rd Tuesday each month, 7-9 pm .Held upstairs at La Sierra Mexican Grill right on Hwy 99W in the middle of Dundee

For Information: Jon Cooper 503-702-8978
email: cooperweld@gmail.com

EUGENE: BLUEGRASS JAM - Every Tuesday 9:00 pm - 1:00 am. Sam Bond's Garage, 407 Blair Blvd, Eugene Established in 1995. The venue of this year round jam offers good food and good micro brews. If you're passing through Eugene on a Tuesday evening, come on by and pick some tunes.

For Information: Chuck Holloway & Gary Dunbar
541-431-6603.

HILLSBORO: ROCK CREEK BLUEGRASS JAM

Every Tuesday 7-9 pm McMenamin's Rock Creek Tavern in Washington County off Germantown Road and Cornelius Pass Road.

Google 10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124. Easy Access from Hwy 26 or Hwy 30. We're closer than you'd think. Established, open, intermediate and advanced, bluegrass instruments only.

For Information: Tim timhowell74@gmail.com

PORTLAND: Our new Hollywood OFF KEY JAM is every Tuesday, 7-9 p.m. at Clyde's Prime Rib, 5474 N.E. Sandy Blvd. This is a great restaurant with good food and a wonderful area for us to pick. Thanks to everyone who came out for the debut Tuesday. Remember our motto: *No one is too crummy to play with us!*

Wednesday

BEAVERTON: BLUEGRASS JAM

First and third Wednesday of every Month - 6:30-9:30 pm Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217) Newcomer Friendly!

For Information: Jane email: janeromfo@yahoo.com

EUGENE: BLUEGRASS JAM

Every Wednesday night from 7:30 - 10:00 pm. Cosmic Pizza All ages welcome.

For Information: Ramblin Robert of KRVM

SOUTHERN WILLAMETTE VALLEY:

BLUEGRASS JAM - Every Wednesday night from 7:30-10:30 pm. Axe & Fiddle (www.axeandfiddle.com) is located at 641 East Main Street, Cottage Grove, OR. It is an acoustic bluegrass jam open to all levels of musicianship.

For Information: Chuck Holloway
email: charlesmholloway@yahoo.com

Thursday

BEND: BLUEGRASS JAM

2nd and 4th Thursdays from 7 p.m. to 9:15 p.m. Held in the board room of the Bend - LaPine School District, downtown Bend, between Wall and Bond Streets, across from the Public Library.

For Information: Becky Brown & Verda Hinkle 541-318-7341 email:hinklebrown@bendbroadband.com

GRANTS PASS: BLUEGRASS-FOLKGRASS-GOSPELGRASS-MOUNTAIN-MUSICGRASS

2nd Thursdays 5-8 pm. Rogue River Valley Grange: 2064 Upper River Road, Grants Pass, Oregon. All levels of players--to take turns in the circle and lead the group in tunes--music includes all the music above. No electronics--no mikes--so be prepared to share your instruments and voices with each other so we can all learn and grow together. We'd love to see an RSVP from you!! Bring a friend--listen or play!! Refreshments, of course!! Intersection of G street and Lincoln--just outside of downtown G street area, Grants Pass.

For Information: 541-471-2206 - Brinkerhoff and Antonucci Abrinkerhoff@hughes.net

Friday

DALLAS: GUTHRIE PARK ACOUSTIC MUSIC JAM - 7:00 pm

For Information: Sally Clark 503-623-0874

SCIO: BLUEGRASS JAM - 4th Friday of every month, year round. Held at the ZCBJ Hall in downtown Scio. Kids and listeners are encouraged to attend this community sponsored event. Activities and beginners' jam starts at 7pm, with more advanced jamming beginning at 8:30pm. 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.

For Information: Starla Becker 503-394-3811

Saturday

BATTLEGROUND, WA: BLUEGRASS JAM

Every second and fourth Saturday evening. The Grange Hall, on the corner of N.E. 72nd Avenue at 179th Street Battle Ground Washington. Hosted by the Columbia River Oldtime Strings. Jamming downstairs at the Grange Hall with an open mic on the stage upstairs. Anyone can join in the fun; listeners as well as musicians are welcome. There is a large stage on the main floor and a comfortable basement are with lots of room for jamming.

DALLAS: ALL GOSPEL, ALL ACOUSTIC JAM

Every third Saturday of the month 7-10 pm Guthrie Park in Dallas.

For Information: Jim 503-623-0874
email: dusterjim@hotmail.com

PORTLAND: OBA OFFKEY EASY BLUEGRASS JAM

Every Saturday, 3-5 pm, at the Muddy Rudder Public House, 8105 SE Seventh Ave, just a couple of blocks from the Sellwood Bridge. Remember our motto: No one is too crummy to play with us!

For Information: Randy and Tony
offkey@oregonbluegrass.org

SNOHOMISH, WA: MALTBY BLUEGRASS JAM

First, Saturday of the month 2pm to midnight. Maltby Community Club, 206th St. S.E. & 87th Ave. S.E., Snohomish Jamming, potluck dinner, stage show and more jamming.

For Information: Jan 360-568-3685
email: JLJ35@juno.com

WINLOCK, WA: SLOW JAM - Second Saturday of the month. 1 pm, October through May. Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.

For Information: Marv Sobolesky at 360-785-4932
email: marv@marvsmusic.com

If you have jam updates or additions, please contact the OBA at PO Box 1115, Portland, OR 97207, or contact the Webmaster Tony McCormick banjo@notebene.net.



Used by permission; from The Murphy Method Blog, January 26, 2011 <http://blog.murphymethod.com/2011/01/> (edited for brevity).

At the most basic level, improv (on banjo) is simply playing rolls over the chord progression. The kicker here is that you have to be able to hear the chord changes. You don't have to hear them all perfectly but you do have to be able to hear something—and to change at the appropriate time, all on the fly.

And that reminds me of another point: Is it improvising if you create a break to a song ahead of time? And then memorize that break? To me, that's not exactly what we are talking about here. That is what I would call "composing." A useful skill, perhaps, but not so much in the context of a bluegrass jam, which is where improvising is important.

(And, need I remind you, that if we played off of sheet music there would be no need to improvise! In fact, it would be frowned on!)

So, I guess we're closing in on a "definition" of improvising - making up a break on the spot, while under the pressure of a jam, slow or fast.

Again, an improvised break, at the simplest level, can be one roll—just one roll, the same roll—played over the chord progression. You could play Blue Ridge Cabin Home using nothing more than the Cripple Creek lick, or a forward/backward roll. Furthermore, if you do this in the privacy of your own home, while humming the tune in your head, that's improvising!

But even at that basic level, you run into the problem of hearing the chord changes. If you can't hear the chord changes, then you can't improvise. So, is hearing chord changes a basic skill or an advanced skill? If you can't hear them, it seems advanced. If you can hear them, then it's as easy as falling off a log.

Most students are not happy doing basic rolls while playing the chords. It doesn't sound like improvising to them! So that's why I teach improv using licks. Which moves it up to a slightly more advanced level. Because then you have to know some licks!

Which is where the whole "by ear" thing comes in. Short version: To "retrieve" licks for improvising—from your own brain—you have to input them by ear. If you learn them by ear, you can get them back out by ear. This—by and large—does not work with tablature. As many of you know.

The second piece: Basic Scruggs licks, learnt (as we say here) by ear.

Even those two pieces are not enough. You can't learn to improvise in a vacuum. You have to have some jamming skills. You have to take your tunes, the tunes you've learned by ear, and play them in the company of other people. You have to learn to trade breaks, to play what you know on the fly, without thinking.

You do have to be listening to lots of bluegrass music. Go to bluegrass shows, seek out jams, start a jam, or do like I did and pay someone (my son, Chris) to play with you!

I think playing the melody of a song while improvising is definitely an advanced skill. That's why, to start with, I encourage using generic licks. That will get you going and provide the foundation for playing melody later.

PS: If you're really interested, I cover this topic extensively in my book *And There You Have It*. You can practically watch me develop my ideas on jamming and improvising and teaching chord changes.

For more information on The Murphy Method, visit their website at www.murphymethod.com.

Murphy Method Banjo Workshop Coming to Portland

We are excited that Murphy Henry, of Murphy Method fame, will be in Portland teaching a banjo workshop January 27th-29th 2012. Murphy doesn't get out this way too much, so this is a golden opportunity to check out her learning-by-ear method. Murphy was a long-time columnist for Banjo Newsletter, writes the General Store column for Bluegrass Unlimited, and is one of three women included in the *Masters of the 5-String Banjo* book.

Instruction starts with a Friday night slow jam. The workshop runs all day Saturday and finishes before lunch on Sunday. Possible topics include improvising, playing in C without a capo, playing in $\frac{3}{4}$ time, learning a tune by ear, learning to jam, using the capo, vamping, fancy Scruggs backup, and playing up the neck. Murphy's students always get LOTS OF PLAYING time. The class is limited to 30 students. Tuition is \$180.00.

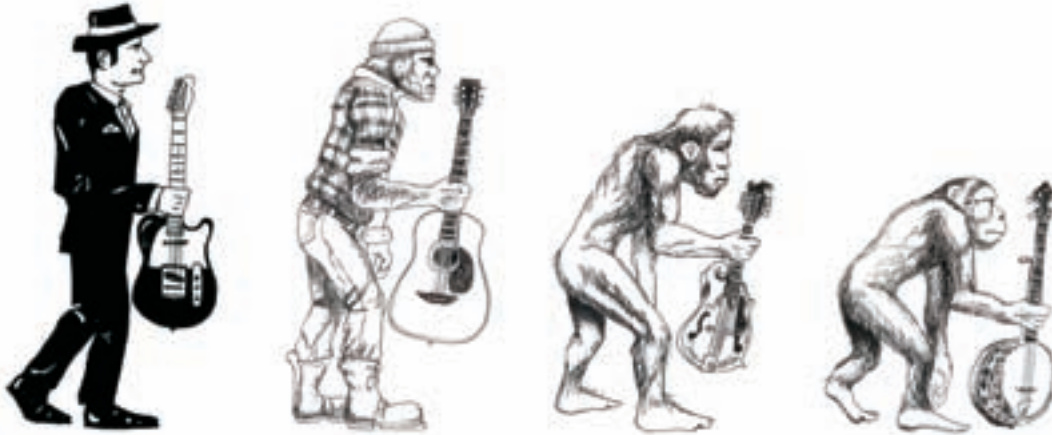
Location: 204 SE 7th Ave (At Grant Street) in Portland, OR. To register send Name, Address, Email, Phone and 50% deposit (\$90) to: Murphy Method Banjo Workshop C/o Casey Henry P.O. Box 160474 Nashville, TN 37216 themurphymethod@gmail.com 614-513-8620

Deposit is refundable (except for a \$25.00 registration fee) until two weeks before the workshop. Thereafter it is only refundable if we can fill your spot with someone off the waiting list. Balance (\$90) due upon arrival at the workshop. Murphy can accept checks (by mail) or credit cards (over the phone). Patty Spencer is the local contact for this event. Reach her at patty@freshairsash.com.



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OBA Bluegrass Express - Fall 2011

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

Hello again folks. We are rapidly coming up on the end to another great summer of bluegrass music and it looks like a lot of people turned out to support live music this year. I had the opportunity to visit a lot of different venues and hear a lot of different sound systems so this may be a good time for a discussion of the state of sound reinforcement these days.

There is a disturbing trend going on and that is the addition of subwoofers to most sound systems. That seems to be a fairly new situation and to be frank, it doesn't make me feel especially good about the future of live acoustic music. I think the proliferation of personal music devices and ear buds or headphones has changed - in a bad way - the way we listen to music.

If you stand close to a typical bluegrass band while they play, the instruments are usually balanced, every instrument has its place and none of them overpower any of the others. That is how a bluegrass band should sound.

A good audio system should reinforce what the band sounds like. An audience needs to hear the music naturally. With the addition of subwoofers, the low end of the band is now the dominant sound and that isn't natural.

A typical acoustic bass "lives" between 40hz and 200hz. There are overtones to the notes that go much higher and can add "air" and percussion to the bass, but most of the fundamental note frequencies are in that range. So what happens with a typical sound system that has mid/high speakers and subs?

Subs are typically crossed over at 100hz. That means that any frequency above 100hz must be reproduced by the "tops", the mid/high boxes typically set above the subs. That means all frequencies below 100hz are sent to the subs. In effect, the main frequencies reproduced by a typical acoustic bass are now split between two speaker

types, one with a large speaker (typically 18 inch) and one with smaller speakers (15 inch) and a horn. By design those two speakers are very different.

Mid/high boxes with horns are made to project the sound out into the audience. A sub speaker can also project the sound, but it requires a lot of power and the blending of the system is crucial. Even when properly set up, the acoustic bass is split. The low notes are coming from one speaker and the high notes are coming from another speaker. One speaker is designed to only reproduce extreme low frequencies and the other is designed to reproduce full range frequencies.

What typically happens is the bass is overpowering and not distinct. It sounds like an amplified thud. Sitting on the mixing board trying to make the bass sound natural on such a system can be a nightmare. And the direction most sound systems are taking will make it worse. Why should the very low notes of the acoustic bass be louder than anything else? Why should half the notes sound normal and half the notes sound too loud? My suggestion is to have them shut off the subs and run the "tops" full range if possible. Most

decent top speakers will reproduce frequencies down to 40-45hz anyway and the bass should sound natural. Getting a sound contractor to shut off the subs can be impossible.

Most single subs will not project the bass very far. I had one sound guy tell me that the band sounded great ten feet from the stage. Unfortunately, there were over a thousand people spread out in front of that stage and the band sounded like they were playing through an AM radio at anything more than ten feet away. The sound was horrible and the guys that set up the system were to blame. They had not one single clue how to run sound for acoustic music.

So be aware and discuss potential problems with the sound guys. In the meantime, we can only hope that the trend towards ear-shattering bottom end for acoustic music will disappear in the future. But I doubt it..

If you have any questions about anything involving recording, mastering, audio software, duplicating, mics, speakers or sound reinforcement, please feel free to contact me at: **GZsound@hotmail.com.**

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Contact: www.backporchrevival.com
booking inquiries: info@backporchrevival.com

Back Up and Push

Members: Dan Kopecky, Mandolin, Vocals; Robert Brownscombe, Bass; Susie Anderson, Fiddle, Vocals; Tom Gall, Guitar, Vocals; Patrick McLaughlin, Banjo. We are a 5 piece bluegrass band from Welches, OR. We have been playing together for about 10 years. We play a mix of traditional bluegrass, southern blues, and a few cowboy tunes. We are available for festivals, shows, parties, dances, barbecues or whatever!

For recorded samples check out our website
backupandpush.tripod.com

The Bluegrass Regulators

Fueled by a mutual passion for good music and drawing from a variety of influences such as The Lonesome River Band, Vince Gill, John Mayer, Hot Rize, and Buddy Miller, the Regulators deliver a unique blend of contemporary bluegrass, complete with solid instrument and vocal work. Jake Dewhirst - Guitar, Vocals; Luke Dewhirst - Banjo, Vocals; Martin Stevens - Fiddle, Vocals; Josh Adkins - Bass, Vocals.

Contact: www.myspace.com/regulatorbluegrass,
then give us a yell: regulatorbluegrass@gmail.com

Bluestone County

If you've spent any time at all around the Northwest Bluegrass scene you've run into one or more of these musicians in one or more bands. Formed in late 2008, Bluestone County features powerful vocalists and accomplished instrumentalists, all from the Mid-Willamette Valley. You'll find that they are not afraid to wander the spectrum of bluegrass from traditional to contemporary. Chris Floyd- rhythm/lead guitar/vocals- Jered Widman-rhythm guitar/vocals- Mark Thomas-Banjo- Rick Campbell-mandolin/vocals-Sam Samuels-bass/vocals- Suzi Samuels-vocals.

Contact: www.bluestonecounty.com
booking@bluestonecounty.com

Brian Oberlin

Brian is a singing, songwriting, multi-instrumentalist (guitar and tenor banjo). He teaches private lessons, workshops, and mandolin camps, focusing on many types of musical genres, including swing and bluegrass. As a solo act, Brian lights up the stage with originals and covers that swing, stomp, waltz, and ease into his personal style. He is also the mandolinist for the band Ida Viper.

Contact: 503-686-8673.
Email: brian@mandoberlin.com
www.mandoberlin.com

Dewgrass

What started out as a family's love for bluegrass, has now taken off into an all out passion. Dewgrass, made up of siblings Jake, Luke, & Kaiti, with parents Erin & Gary, play straight ahead bluegrass & gospel in a manner that surprises many & delights most who have had an opportunity to hear them. "If this is the next generation of bluegrass, we're in good hands." -TNT

Contact: dewgrassbluegrass@hotmail.com

Down The Road

A trio of bluegrass and American roots music musicians from the Seattle, Washington Area. Husband / wife duo Cathi and Gary Davidson on guitars and vocals and John Tubbs on mandolin and vocals. Old-time, country and traditional bluegrass, folk and contemporary bluegrass, with a focus on duet and trio harmony singing.

Contact: www.downtheroadband.com

Eight Dollar Mountain

With five rising musician singers including Stuart Green on banjo, Darren Campbell on guitar, Phil Johnson on mandolin, Peter Koelsch on bass, and Mark Lackey on dobro, Eight Dollar Mountain brings hard driving traditional inspired bluegrass to the Northwest. Available for most events and establishments.

Contact: www.eightdollarmountain.net

Floating Glass Balls

Floating Glass Ball is a band whose music is broad and pulls from many genres — bluegrass, Caribbean, contemporary, country, and swing tunes — the likes of the Stanley Brothers and the Carter Family, to name just a couple. It is reflected in what each member brings to the table. Together now for 13 years, "The Balls" can easily play four to five straight gigs without repeating a song — a testament to the depth the group has developed throughout those years playing together. They are Dan Conner on Dobro, Joel Marshall on guitar, Gar Keiski on fiddle, Peter (Spud) Siegel on mandolin and Bill Uhlig on bass.

Contact: www.floatingglassballs.com

GTM Stringband

With two guitars and a bass fiddle, members Greg Stone, Tony Rocci and Marty Henick take the stage with a mix of bluegrass, ragtime, swing and blues. They deliver a nice balance of instrumentals and vocal numbers with three part harmonies.

Contact: Greg at 971-207-3195
or visit our website at gtmstringband.com.

Home Grown Old-Time

Old-Time and Old-Grass music in that good old way. Bill Nix, banjo; Steve Smith, guitar; and Dave Morris, fiddle; everyone sings.

Contact: Dave Morris 541-929-3742
www.myspace.com/homegrownoldtime

Hudson Ridge

Hudson Ridge has a sound all it's own. Love of harmony and the desire and ability to "Ridgetize" their own blend of Americana, Bluegrass, and traditional Country music, gives this band a truly unique sound. Members have been 'playing together in different bands' for many years and have now come together to create what promises to be a quality musical experience for themselves and anyone who gives a listen. Harmony is their passion and the love for what they do shines through at each performance.

Mary Luther- lead vocal and bass, Jerene Shaffar-vocal, mandolin and bass, Shelley Freeman- bass and vocal, Kevin Freeman, lead guitar and vocal, Bob Shaffar-fiddle and dobro, Fred Grove- rhythm guitar.

Contact: 541-404-9281 mluther56@gmail.com
www.hudsonridgeband.com

Kathy Boyd & Phoenix Rising

Kathy Boyd & Phoenix Rising Family friendly, outstandingly entertaining original roots bluegrass featuring the talents of RMA Bluegrass Songwriter of the year Dennis Nelson along with the talents of Kathy Boyd, Tim Crosby and Tom Tower. This highly entertaining group is willing and able to travel and is a sure fired winner for your next event or festival!

Contact: 503-691-1177,
kathyboyd@phoenixrisingband.org,
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Kate White Band

A compelling folk rock/ gospel/ celtic/ bluegrass blend, the KWB's original songs will resonate with

your own life and send your spirit soaring. Stunning vocals, an extensive instrumental repertoire and a powerful yet fun-loving stage presence make the KWB a great choice for festivals, churches, concerts and private events. Kate White (vocals, violin), Glenn Farley (vocals, guitar), Scott Minter (mandolin, banjo, whistles), Robert Wayne (djembe, percussion).

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503-407-8676

Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. Their song repertoire includes that of such groups as Doyle Lawson and Quicksilver, Hotrize, Nashville Bluegrass Band, Hank Williams, and other artists, as well as original music by Jon Clement. Many of the songs are very upbeat, as bluegrass music usually is, with an occasional waltz or country ballad as part of the set, to balance out the tempo and give listeners variety. Long Mountain Revival is available for church functions, outreaches, community events, and any other venue where Gospel Bluegrass music is desired.

www.myspace.com/lmrevival

Lost Creek Bluegrass Band

Lost Creek delivers driving bluegrass and old time standards with outstanding vocal harmonies and tasteful instrumentation. For years they've delighted audiences at bluegrass festivals, pubs, parks, weddings, and markets in both Oregon and Washington.

Contact: 503-442-2832
theband@lostcreekmusic.com

Lucky Gap

Good Old-time Traditional Americana and bluegrass on the Oregon Coast. Guitar, Banjo, Fiddle, Mandolin, Dobro, Bass, Weddings, Parties, Dances, Special Occasions.

Contact: Chaz Malarkey at 541.265.2677,
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541-444-2069, pusspud@yahoo.com.

Misty Mamas

Misty Mamas serve up powerful harmonies and tasteful instrumentals combining the American genres of bluegrass, gospel, folk and country music. Carol Harley (vocals, guitar, banjo, mandolin), Katherine Nitsch (vocals & guitar), April Parker (vocals & mandolin) and Eilee Rocci (vocals & upright bass).

Mollybloom

Original contemporary bluegrass quintet. David Dahl, guitar; Ron Relaford, mandolin; Clark Blanchard, bass; Bob Rindy, fiddle; and Rand White.

Contact: 503-399-1965
www.mollybloombbluegrass.com
or Anita Blanchard at blanchardca@comcast.net

Money Creek Bluegrass

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Please contact Matt Snook, (OBA Database & Membership Manager) at matt@snooksband.com if you are interested in receiving a Supporting Performer Membership form.

down-to-earth charm. Money Creek plays a nice variety of old and newer bluegrass tunes while mixing it up with original songs, and a few top 40 tunes from the past. The band has a CD available for purchase and looks forward to providing some "hard driving" bluegrass at many more venues and events in the Puget Sound and beyond. Money Creek has its own sound system and is available for performances at festivals, concert halls, pubs and taverns, community venues, weddings and parties.

Contact: LuAnn Price 425-346-6136
www.moneycreekbluegrass.com

New Old Friends

New Old Friends is a "real deal" traditional bluegrass band that gets its inspiration from the major bluegrass bands from the 1940s through the 1960s, and performs its material (including some original tunes) in a way that keeps the essence of "classic" bluegrass intact. Though all play several different instruments, in New Old Friends, they have settled on the following line-up: Rollie Champe, mandolin and vocals; Chuck Davidshofer - acoustic bass and vocals.

Contact: Randy Oman, guitar and vocals
503-288-4191; or Peter Schwimmer, banjo and vocals
503-282-0344, email schwimbo@pacifier.com.

Pacific Rim Bluegrass Band

play bluegrass in the beautiful Willamette Valley region of Oregon, just south of Portland. Pacific Rim band members are Paul King on Guitar and vocals, Gary Schottle on mandolin and vocals, Mary Cox on bass and vocals & Debra King on banjo and vocals.

Contact: Paul King at 503-363-9682
email: pacificrimband@earthlink.net for inquiries

Prairie Dog Backfire

Callin' their style "countrygrass", they're kickin' up bluegrass with country flavor and grassin' up country songs on mandolin, stand-up bass, guitar, and banjo. A fair bit of the music is genuine original with each partner singin' lead and/or harmony. These four seasoned performers have been together since 2009.

Contact: Betsy: bluelight@centurytel.net
541-367-6050 or 541-409-8248
www.reverbnation.com/prairiedogbackfire

Rogue Bluegrass Band

Music the way music should be: Bluegrass style, Ed Hershberger, banjo technician; Don Tolan, professor of mandolin; Ben Trump, fiddlin'; Paul Hirschman, flat pickin'; Deb Smith-Hirschman, bass thumpin'.

Contact: Ed 503-245-4158
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email: charliew3@nwlink.com
www.rosecitybluegrass.com

Roundhouse

Founded in 1994, members are Donn Whitten, Kim Jones, Ron Leavitt and Joe Denhof. Roundhouse was formed with the goal of providing a variety of musical genres to diverse audiences: something for everyone. Toward this end Roundhouse performs bluegrass, southern rock, doo-wop, gospel, country, blazing instrumentals and original compositions. Roundhouse instrumentation includes guitar, mandolin, banjo and bass.

Contact: www.roundhouse-band.com
roundhouseband@qwestoffice.net

Runs Real Good

Runs Real Good is Clayton Knight, Tom Marshall, Kelli Plummer, and Bill Marshall. We Play not-too-traditional bluegrass, respectful of our roots, but willing to roam a little now and then

Contact: Clayton Knight, 503-358-0658
claytonknight@comcast.net

Sawtooth Mountain Boys

Picking traditional bluegrass music since the mid-1960s all over OR, the Pacific NW and the West Coast, and even Kentucky, Texas, several western states and the UK and Europe, we bring along plenty of fun and energy with our hard-driving sound. From pubs, to wineries, to bluegrass festivals, private gatherings and weddings, we've just about delivered our bluegrass to every situation and venue type possible. Seasoned and well-known members of the SMB are Rollie Champe - guitar, Chuck Davidshofer - bass fiddle, John Van Brocklin - 5-string, and Steve Waller - mandolin. We all sing.

Contact: www.myspace.com/sawtoothmountainboys
or www.facebook.com and search
Sawtooth Mountain Boys or contact
Steve at stwaller@juno.com

Shasta Ray

Shasta Ray and the Downhome Band from Myrtle Creek Oregon. The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his songwriting. The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Contact: Shasta Ray at 541-537-1031
email: downhomeband@yahoo.com

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Contact: 541-923-6946 or 503-580-5274
www.leroynewportsband.com

Siskiyou Summit:

Since 1999, Siskiyou Summit has performed its special brand of bluegrass music to a growing fan base in the Pacific Northwest. The band members have decades of individual musical performance experience and benefit from each being a strong singer, instrumentalist, song writer and arranger - highly unusual for any band, especially one so geographically distanced from the origins of this uniquely American music. Siskiyou Summit members are Jeff Jones on mandolin, Glenn Freese on guitar, Bob Evoniuk on Dobro - all formerly with the entertaining bluegrass group, Foxfire - Crystal Reeves on fiddle - formerly with the national touring acoustic group, the Robin Flower Band - Sam Cuenca on upright bass, and Rick Nelson on banjo - formerly with the Rogue Valley Bluegrass Boys.

Booking: Jeff Jones - Jeff Jones Advertising and Marketing 541-488-0178, jjones@opendoor.com,
www.siskiyousummit.com

Urban Monroes

Fashioned from the heart of tradition and infused with adrenaline, the Urban Monroes' contemporary bluegrass style is an outgrowth of the combined skill of some of the Pacific Northwest's finest talent. Possessing band member credits ranging from "record of the year" and "CD of the Year" to state bluegrass instrument champions, their musical experience circles the globe having taken them as far away as England and

Scotland and even to Siberia...the long way. Three of the Urban Monroes four members have been featured on the Emmy award winning television show "Oregon Art Beat" and collectively they have opened for and shared the stage with the likes of Laurie Lewis, Ricky Skaggs, Iris Dement, Lee Ann Womack, Paul Delay and others.

With Fran Kent- guitar and vocals, Matt Gray-banjo, Jason Mellow-bass and Jeff Shippy- fiddle, The Urban Monroes are a new tradition in contemporary bluegrass.

Contact: 503-754-7577 www.urbanmonroes.com
or email urbanmonroes@hotmail.com

Wayward Vessel

Members: Ken Chapple (guitar and vocals), Julie Schmidt (violin and vocals), Chris Walther (bass)

Contact: Ken Chapple info@waywardvessel.com
www.waywardvessel.com

Whiskey Puppy

Dedicated to preserving Americana roots music, while exploring early & contemporary bluegrass.

Contact: 503-227-0647 email: rgold@myvw.net
www.whiskeypuppy.com

Whistlin' Rufus

The Whistlin' Rufus musicians bring a lot of experience to the stage and have roots in Classical, Irish, Folk, Bluegrass, Rock and Roll and Jazz music. When you stir it all together combining their exciting knack for arrangements, their three and four part vocal harmonies, original ballads and toe tapping fiddle tunes, well, you end up with Whistlin' Rufus. The 2009 release of the latest Whistlin' Rufus CD, "It's About Time" has won rave reviews across the country, from the "Back Porch Music Program" at the WUNC in Raleigh, to KBOO in Portland, OR. Whistlin' Rufus is just perfect for your event or Festival.

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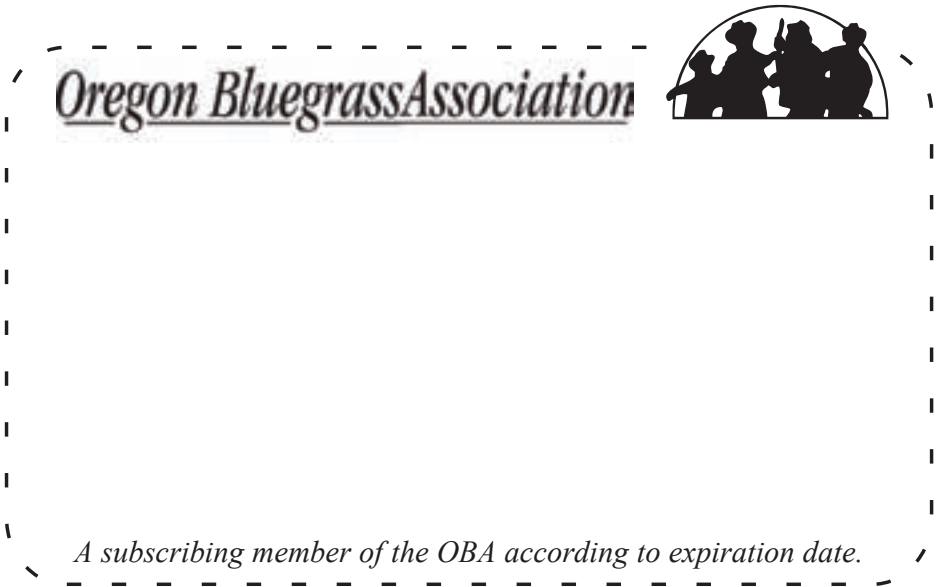
The SugarPine band formed late in 2010, and after just one festival season has become a Northwest favorite. Centering on the singing and songwriting of bass player Yvonne McMillan, the band includes guitarist Steve Blanchard; dobro and banjo player Matt Snook; mandolinist Garrett Maass; and fiddler Anna Snook. While raising a family in a small Willamette Valley town, Yvonne attracted dedicated fans who heard her sing at jams and informal gatherings. After her family was grown and she completed graduate work in music education, she

was ready to step into the limelight. SugarPine is the result. Matt, who also contributes vocals and original songs, is well known to audiences east of the Cascades from appearances in a variety of LaGrande ensembles. Garrett plays mandolin with tone and taste, enlivening several Portland bands. Steve has toured as a solo act singing and playing original songs and played with the much-praised Northwest band Prairie Flyer. Anna has performed on fiddle and mandolin in numerous groups -including a Brazilian choro ensemble. SugarPine's song selection ranges from traditional bluegrass to contemporary covers and complex instrumentals. Yvonne's compositions include thoughtful ballads and up-tempo celebrations of life. Four talented singers provide a variety of presentations and vocal blends. With an instrumental ensemble that plays hard, fast and creatively, SugarPine's the whole package.

Contact: Matthew Snook matt@greenbeard.us
541-805-5133



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