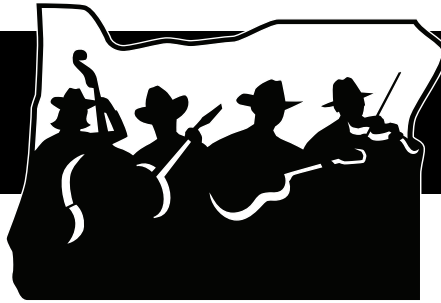


Vol. 36 No. 2
Apr, May, Jun
2016



INSIDE THIS ISSUE!
Annie Staninec, Theory by
Brian Oberlin, Sound Advice,
and More....



\$5.00

Oregon Bluegrass Association
www.oregonbluegrass.org

Bluegrass Express

Amazing Annie: Nothing to Stop Her Now

By Claire Levine

Annie Staninec may be the most disarming musician performing today.

She's easily mistaken for a teenager, and she is without ego or pretension. She is charming and enthusiastic, whether she's performing next to Peter Rowan or jamming with a new fiddle student at Taborgrass.

But don't let her youthful looks mislead you. She is a powerhouse.

In a full bluegrass setting, she seems to dive into her fiddle, getting as much intensity out of it as one can imagine is possible without breaking a bow.

Annie is a 29-year-old from the Bay Area of California. She plays fiddle and sings with the Kathy Kallick band. She lives in Northeast Portland and has become known to many in the city's bluegrass scene.

If you're lucky, you can watch her play twin fiddles with John Melnichuk when



Photo by Anne Hamersky

she sits in with the Sleepy Eyed Johns at Portland's Muddy Rudder. You can also hear her tremendous versatility on her new CD.

When she sings duets with her principal music partner, John Kael, she's likely to choose the old, simple songs: the three-quarter time hymns and Stanley Brothers classics. And she's on the radar screen for one of the world's best-known pop musicians. So how did she get where she is now?

The back story of amazingness

Annie's parents are long-time folk and bluegrass fans, and her father plays guitar. They started taking Annie to festivals, concerts and jams when she was a little girl, and early on she studied the Suzuki violin method. Since Suzuki emphasizes learning by ear, Annie was soon picking up her father's favorite fiddle tunes. She tried a few bluegrass and old-time teachers, but none of them lit the fire in her that she needed to inspire her to work hard (she admits her dislike of practicing led to some family arguments).

When she was nine, she met Chad Manning, noted Bay Area fiddle player (David Grisman Bluegrass

(Continued on Page 6)

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OBA Treasurer Jim Miernyk and Allison Stafford at Wintergrass.



The 2016 Steeplegrass Reunion takes place May 22nd at Lewisville Park near Battleground WA.



Brian Oberlin: Love thy bluegrass Neighbor



Vol. 36 No. 2

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www.oregonbluegrass.org

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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OREGON ART
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OBA Membership & Ad Information

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 \$25 for a General Member, \$50 for Supporting Performers, and \$125 for Contributing Business Sponsors, 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

Website

Features include an interactive calendar that allows you to post your own events, excerpts from past issues of the Bluegrass Express, and links for local bands. Come visit us online! Visit the OBA web page today!

www.oregonbluegrass.org

Article and Editorial Submissions

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.

Please send submissions to:

Linda Leavitt
Expressnews@oregonbluegrass.org

Advertise in the Express!

Your Express advertising will reach over 500 households of bluegrass enthusiasts, while helping the OBA to continue publishing this valuable resource. We appreciate your support of the Oregon Bluegrass Association. For information about placing an ad for your music-related business please contact Pat Connell via email at: obaexpressads@comcast.net or (971) 207-5933.

AD RATES AND DIMENSIONS

Published quarterly:

Winter (January, February, March)

Mailed on January 2

Reserve by Dec. 1, Copy deadline Dec. 15

Spring (April, May, June)

Mailed on April 1

Reserve by March 1, Copy deadline March 15

Summer (July, August, September)

Mailed on July 1

Reserve by June 1, Copy deadline June 15

Fall (October, November, December)

Mailed October 1

Reserve by September 1, Copy deadline September 15

SIZE	DIMENSION	COST	TWO OR MORE ISSUES
Full Page	7.5 x 9.5"	\$150.00	\$130.00
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Half Page vertical	3.75 x 9.5"	\$90.00	\$80.00
Quarter page	3.75 x 4.50"	\$60.00	\$50.00
Eighth page	3.75 x 2.25 (2 1/4)"	\$40.00	\$30.00

The OBA prefers to receive advertising payment in advance. For one year contracts, we request payment six months in advance and we will bill for the next six months. Payment may be made online via PayPal at www.oregonbluegrass.org/bgexpress.php or you may send a check payable to The Oregon Bluegrass Association and mail to PO Box 1115, Portland, OR 97207.

When submitting an advertisement to the OBA, please be sure the file is black and white, 300 dpi and in either PDF, TIFF, or JPEG. If you have questions about your file please email Christine Weinmeister at cjuliawein@gmail.com.

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Founded in 1982, the Oregon Bluegrass Association (OBA), is a volunteer-run, 501(c) (3), non-profit arts organization consisting consists of both individual and band memberships. Based in Portland, Oregon, the OBA has chapters in both Salem and Roseburg, and is the umbrella organization for the Chick Rose School of Bluegrass.

The OBA is led by an elected Board of Directors who volunteer for two-year terms. Monthly meetings are open to all members and an Annual Meeting is held for the state-wide and regional members. Financial support for the OBA comes from membership dues, fundraising events, tax-deductible donations, merchandise sales and advertising revenue from the Bluegrass Express, the award-winning member newsletter.

President's Message

Hello Bluegrassers!

This is my favorite time of the year. When the spring flowers and cherry blossoms are coming out and this really nasty winter, with our record rainfall, will be behind us. This means the start of festivals, camping and seeing/meeting friends. It's not a surprise that this is our largest issue of the Express since the festivals are announcing their lineups so you can plan your summer. Bluegrass In The Forest kicks it off May 13-15 with a great lineup including Michael Cleveland and Flamekeeper. See the ad in this issue for the rest of what's in store. The OBA Annual Meeting is April 10 at Trexler Farm in Stayton. Join us for food, jamming, a Chick's Kids performance and lots of great raffle prizes, including two tickets to the Huck Finn Festival (a \$250 value), a Recording King RD 310 Guitar (\$800 value), tickets to Bluegrass In The Forest, lots of CDs, various t-shirts and hats and more. This is one of the benefits of belonging to the OBA, so take advantage and please join us for a fun day. The hours are noon to 6pm.

The OBA has a new concert to announce: John Reischman and the Jaybirds will be coming on May 28 to St. David of Wales in Portland. Tickets for members are \$18. You should have received an email from us with the secret code for the member price. If you missed it, contact me at president@oregonbluegrass.org.

This will be the last edition that John Prunty and Christine Weinmeister will be putting together. They have been our editors for five years and are passing the baton to Linda Leavitt. Linda will be assisted by John Snowdy, who will be our graphics guru for the Express. We can't thank John and Christine enough for the hard work involved in putting the Express together. Many, many long hours went into each issue since they were solely responsible for structuring the content and doing the computer work to put it together. One amazing thing (at least to me) is that when they started, we used a designer. We'd send over all the ads and articles and that person put it together. When John and Christine took over, they taught themselves InDesign and as you can see, have been producing a first-class newsletter since 2011.

We're also thankful to Linda Leavitt and John Snowdy for taking this on. It's probably one of the most labor-intensive jobs with the OBA and we're so happy to have such a good team moving forward. If you would like to become more involved, please let me know. We have positions on several different committees.

See you at the Annual Meeting!

Chris Palmer



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

"Cafe 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

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 Cafe"
Saturdays 11am - noon
"The Backporch"
9 - 10pm Saturdays

Eugene - KRVM 91.9 FM

"Routes & Branches" 3 - 5pm Saturdays
"Acoustic Junction" 5 - 7pm Saturdays
"Miles of Bluegrass" 7 - 9pm Mondays
www.krvm.org 541-687-3370

Pendleton - KWHT 104.5 FM

"Bushels of Bluegrass" 9 - 11pm Sundays
contact Phil Hodgen 541-276-2476

Portland - KBOO 90.7 FM

"Music from the True Vine"
9am - noon Saturdays

Santiam Canyon - KYAC 94.9 FM

"Ken 'til 10" 6-10am M-F

Additional Bluegrass Programming
Streaming and Schedule: www.kyacfm.org

Band; Laurie Lewis and the Right Hands and others).

“Maybe it was because he was younger that I could relate to him better, but I remember thinking that he was a really cool guy. I wanted to be just like him in so many respects,” Annie said.

Chad taught her various approaches to fiddle tunes. By showing variations, he got around her dislike of theory (“It all just looked like numbers on a piece of paper to me”). With that grounding, she was able to begin creating her own interpretations of the old songs.

Taking it up a notch

By the end of her teen years, Annie was a veteran of local and regional bands, as well as the jams and festivals her parents attended.

At age 20, she became friends with Paul Shelasky, a remarkable Bay Area musician with musical credentials as long as your imagination.

When she listened closely to him, Annie noted, “Paul sounded exactly like the old bluegrass records. If it was a Bill Monroe song, he sounded just like Chubby Wise or Howdy Forrester or Richard Greene—whoever was on the recording.”

He could do the same thing with jazz—repeating Stephane Grappelli leads note for note. He practiced solos by fully emulating what he heard on the recordings, “with the exact blues notes and ornamentation.”

Annie said, “That flipped the switch in my playing. I wanted to play real bluegrass fiddle and do it authentically, just the way the Stanleys’ or Bill Monroe’s fiddlers did it.” So she adopted his approach and started listening more closely to understand what the original players were doing.

“Of course, the melody is the basis for the music. But it’s the phrasing, more than anything, that makes a difference. It’s like the accent of a language.”

Now, Annie says, she doesn’t mimic



On Teaching

Annie is as versatile in her teaching as she is in her playing.

“Everybody learns so differently. I think it’s important that teaching and learning be seen as a collaboration. What are the students interested in? What are their learning techniques? Some hear melodies really quickly, others have impeccable rhythm. I try to find out what they think they need and work from there.”

Annie recently created a book for fiddle students. It’s worth having even for non-fiddlers for the illuminating notes accompanying each solo. The book demonstrates how seriously Annie researches, studies and respects traditional bluegrass and its fiddlers.

“I’m an ear learner, so I never learned solos from sheet music. However, I’ve noticed that a lot of people liked having sheet music as a resource as they were learning solos. So I started writing out the solos for my students at the camps.” She eventually compiled them into her book, *Traditional Bluegrass Fiddle Solos*.

“The transcriptions are all solos on songs with words, as opposed to instrumentals. It’s supposed to help people get better at taking breaks, specifically in the bluegrass style (though I’ve applied lots of the licks and ideas to fiddle tunes, too).

“For the intermediate to advanced fiddler, there are just so many fun things in each solo. I’ve given suggestions on how licks, shuffles, double stops, blue notes, and ornaments used in each solo can be applied to other songs, or how they can be transposed to other keys. The idea is to build your musical toolkit and vocabulary and to be inspired so that you can play better!”

Annie’s website (www.anniestaniniec.com) holds audio files so fiddlers can hear Annie playing the breaks she has transcribed.





Whether on stage, in a jam, or teaching, Annie's smile and enthusiasm are contagious.

the solos when she performs, but “those things inform my playing in whatever style I’m approaching.”

Eclectic tastes, all-around talent

Annie graduated from University of California at Santa Cruz with no intention of becoming a professional musician. “It’s fun; I didn’t want it to become a job.”

But constant requests to teach and perform kept her busy. And her interests veered well beyond bluegrass and old time. For many years, she has played with a Cajun and Zydeco dance band in the Bay Area, and she toured as part of the Gypsy Kidz with the Gypsy Caravan Tour. She had plenty of music to distract her from pursuing other kinds of work.

Despite her best intentions, music has become her career.

While she’s noted as a fiddler, Annie also is respected for her distinctive voice that fits beautifully with old time and bluegrass. She also has an impeccable ear for leads and harmonies, so she’s an extraordinary

asset to any ensemble she plays with. Today, she often performs with many of the musicians who influenced her when she was growing up. Several of the Good Ol’ Persons, an early influence, perform on her CD. She remembers attending the Grass Valley Father’s Day festival as a teenager. While she was in a jam, a

Of course, the melody is the basis for the music. But it's the phrasing, more than anything, that makes a difference. It's like the accent of a language

woman came up to her and insisted she move a few campsites away to hear a particular fiddler. “It was Paul

Shelasky, just tearing it up on the fiddle. It wasn’t until eight years later that I got to know him. Now he’s my best friend.”

Of music, she says, “I’m so lucky. It’s my passion—and I get to do it for a living.”

Visit Annie’s website anniestaninec.com to watch her play on video or to order her book. And watch for her at festivals this summer playing with Whiskey Deaf, her bluegrass band of terrific Northwest musicians.

A request from the stars

Annie recently got a curious email. J’Anna Jacoby is a former fiddle contest fiddler who has been performing with Rod Stewart for 18 years. (Yes, that Rod Stewart. The “Maggie May” Rod Stewart who has been an international pop/rock star since the 1960s.) At age 29, Annie had never heard of Rod Stewart.

J’Anna was looking for a multi-instrumentalist to tour promoting a recent country-themed CD. She saw that Annie plays both clawhammer banjo and fiddle. So J’Anna invited Annie for an audition. During March, Annie expects to join the ensemble for a few weeks. There’s a possibility that she could end up fiddling in high heels for extended periods as a part of a glitter-filled Rod Stewart tour.

Stay tuned for Annie’s Adventures. The OBA wishes her the best of luck!



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I may be a late bloomer as a bluegrass mandolin player, but I think I have been trying to bloom since my childhood. I have yet to reach the ultimate rose stage as the budding musician, but my early years were often defined by music or performance.

Being a shy kid in the sixties from close-in NW Portland, I didn't stand out as particularly talented. However, I was surrounded by talented actors, artists, writers, and musicians who frequented my home as friends of my parents, or taught at my school. From 5th through 8th grade I went to Metropolitan Learning Center (a long-running alternative K-12 school). There were many opportunities for students to get involved with performing arts. I gravitated to where most of my friends went; guitar, recorder, folk singing, folk dancing, acting, and clowning.

My appreciation for music is deeply attributed to my mother and father. When my parents were still married we had a lot of instruments in our house: guitars, a piano, banjos, a marimba, tabla drums, flutes, recorders, and tambourines. We also had a huge floor-model console radio. I remember hearing live opera and then news about the Vietnam War. All kinds of music could be heard in my childhood home, from Mozart horn concertos to old French mountain love songs and Bob Dylan. My father was a walking encyclopedia about most music genres, but jazz was his greatest passion. He was friends with many local musicians and was



an entertainment reviewer for *The Oregonian*.

In the early days my parents would have "rent parties" to help raise money for various musicians in need of assistance. My mother sang folk music in San Francisco before she was married. I have many fond

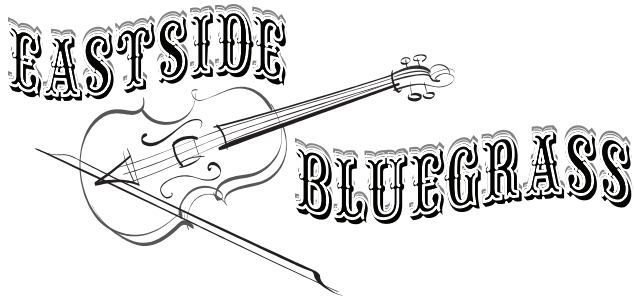
I am excited and inspired when I am around the other "late bloomers" because we all understand that our potential is still in front of us.

memories of listening to her sing harmony with Joan Baez and Joni

Mitchell records. She knew all the words and could keep up with the likes of jazz singers Lambert, Hendricks, and Ross. They both supported any desires my sister and I had to learn to play an instrument. Sarah worked on piano and guitar, and I worked on guitar and flute. My father died before he could finish his last and greatest hurrah: a definitive biography of his good friend Jim Pepper, a Kaw-Muscogee Native American, who was a jazz saxophonist with deep Portland roots, but much loved around the global jazz world. Does Witchitai-To ring a bell? My mother and my sister now sing with great enthusiasm and devotion with the local Sacred Harp Shape Note singers.

As a young adult I didn't nurture my musical life, other than to hang with friends who played music or through attending concerts, such as Richard Thompson at least 15





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times. However, dancing to swing music was a wonderful pastime in college. I think I was just waiting for an opportunity to lure me into the music world. It always seemed inevitable. I always wanted to channel my inner Bonnie Raitt! I am truly a late bloomer, in my mid-fifties, just now finding that I can play the mandolin. I have always loved bluegrass but I didn't always know it when I was hearing it until I started paying more attention to the songwriters. I had heard of the greats--Flatt and Scruggs, Bill Monroe, Tony Rice, the Osborne Brothers, the Stanley Brothers--but I didn't realize that their music was bluegrass as opposed to old-time mountain music or country/western. I attribute my revelation and excitement about bluegrass music to my great and long-time friends Wendy and Tom Hart. Wendy and I have known each other since age 10. She is someone I have always admired because she is talented in so many ways, especially as a fiber-textile artist. We were college roommates, and she used to wake me up in the morning by playing Manhattan Transfer just loud enough for me to open my eyes and begin to smell the coffee brewing. Wendy could do anything she put her mind to, yet singing and playing an instrument seemed to elude her. She could play renaissance tunes well on recorder. But once her husband Tom got the bluegrass bug by meeting Greg Stone and learning guitar, Wendy took a chance with learning to play the



stand-up bass. That way she could be part of the music that Tom now calls "an addiction." Once I heard about how much fun Wendy and Tom were having, I thought, "Count me in!"

I spent a lot of time in college listening to David Grisman and Mike Marshall so I had no question as to which instrument I would try. I got in touch with Greg Stone for lessons and borrowed a mandolin from Wendy's sister. After a few lessons it didn't take long to decide I needed to buy my own instrument. As I have stated before, my mother is a grand supporter of all things musical so she bought me the mandolin I have now, a beautiful Breedlove made in Bend, Oregon.

I spent my first year at Taborgrass in the morning class. Then I sat

in the back of the room with a knitting project, joining my friend Kris Dinkel, a master knitter and fellow Breedlove mandolin player. I listened to the second-year tunes and songs in the afternoon class, and enjoyed becoming familiar with what I could look forward to. My second year at Taborgrass was an all-day commitment. I participated in the morning and afternoon classes and had raw fingers by 3:00 pm each Saturday. I felt fully immersed and happy at the end of the day.

This is my third year at Taborgrass, still taking lessons with Greg, and I'm taking the second-year class again. Now I feel confident each Saturday going into the class. I love my time there and I can't say enough about the warm and welcoming community of people. I am excited and inspired when I am



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April 16 Larry Wilder and the Stumptown Stars
April 23 Mountain Honey
April 30 Bear Grass
May 7 The Hollerbodies
May 14 To Be Announced
May 21 Larry Wilder and the Stumptown Stars
May 24 Mountain Honey

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Southern Oregon Voices

What is the Southern Oregon bluegrass brand and image? We're a rather small community, but we're fortunate to have a strong cadre of eclectic well-rehearsed entertaining bands, enough gigs to stay busy, regular jams, fun festivals, and loyal and supportive audiences. OBA Roseburg Chapter's Third Sunday jam has moved to a new venue (Sutherlin Senior Center), and it's attracting large crowds of pickers and grinners. Can you believe it's been 12 years since the Roseburg Chapter formed in 2004? This year, we'll also have the Tenth Eagleview Bluegrass Family Reunion at Eagleview Campground on August 27-29. Umpqua Valley Bluegrass Band will again host a fun event that showcases up to ten groups and their latest musical offerings.

Our bluegrass family is the sum of many folks working together. For this issue, I've asked two other long-time Southern Oregon bluegrass supporters to offer some thoughts. Deborah Brinkerhoff plays bass, guitar, and sings with her group, Sequoia. For years, she's sung at open mics, fundraisers, art nights, eateries, private parties, weddings, theaters, festivals and jams. She, and her husband Al, have hosted some great bands under the stars at their Thunder Ridge Ranch Summer Concert Series. Below, Deborah tells us about a special new music shop in her area.

Jeffery Jones is mandolin player, singer, songwriter and founding

member of the bands Foxfire and Siskiyou Summit. He also performs with his son, Julian, in Generation Jones. Jeffery has just released a new solo CD, "Way Beyond the Blue," and he shares some insight about songwriting. Some songs on his new album include "Side Effects" (a comical look at drugs advertised on TV), "In the Valley of the Rogue" (a tribute to a beautiful valley), "Birthdays Suck" (an honest alternative birthday song) and "Bleecker Hill" (a spooky story of a full moon night in the Adirondack Mountains). Jeffery's CD can be purchased from iTunes, CDBaby, Music Coop, and at JefferyJonesMusic.com

Fire River Music – by Deborah Brinkerhoff

If you are interested in a *musicians'* music shop, you'll find it at Fire River Music in Grants Pass, Oregon, opened in Nov. 2015. Owner Kurtis Orton has finally realized his 30-year dream of his own shop, catering to acoustic instrument professional repair and set up. Storing more than 200 repair projects at his own home, and working at Larry's Music Store for over 15 years, the time was right for Kurtis to have his own space. Although Larry's Music scaled down to a smaller shop, Fire River Music still handles all their repair needs, and individual projects from as far away as Italy, Mexico

and Brazil! His resume includes working at the Leo Fender, Gibson and Martin Factory repair shops. One can find ukuleles, mandolins and Dobros, as well as colorful electric guitars and vintage amplifiers. Pickers can settle in on the picking couch near the door, as Kurtis works on a Gibson guitar just dropped off. Fire River has access to many vintage and boutique instruments, which will be soon be displayed on his web page. Stocking the usual strings, picks, straps and capos, a healthy consignment selection of quality vintage and modern guitars such as Gibson, Martin, and Guild models adorn the racks. Each consignment receives a freshening up of new strings, checking frets and a polish to be ready for shoppers trying them out. His fee is 25% including set up. Repair rates are always reasonable. A room for music



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lessons is being remodeled. Kurtis is an acoustic fan, with 70% of his business catering to this genre. His repairs generally take 48 hours or less, unless extensive. His new shop keeps him extremely busy, and he calls himself a “cobbler with worn out shoes” as his own Martin most likely hasn’t seen a string change in a year! As a member of various jazz, swing, country, worship and bluegrass groups over the years, and a writer of hundreds of songs, Kurtis feels his love lies with the bluegrass, folk, and string music styles. Fire River Music is at 302 H Street in Grants Pass, phone 541-287-0117. Hours: Tues-Fri 10-6, Sat 10-5, closed Sun-Mon. You can also find them on Facebook.

Writing a Bluegrass Song

by Jeffery Jones

For many people songwriting can be a mystery. It’s one thing to play a song that someone else wrote, but to actually write a song—that can seem impossible. Here are a few tips and ideas you can use to write your own bluegrass songs.

If you think you can’t write a good bluegrass song, look at an example of one popular song recorded by Bill Monroe, Doc Watson and many of the greats of bluegrass. It goes like this: *“Going down that road feeling bad, going down that road feeling bad, going down that road feeling bad, Lord, Lord, and I ain’t gonna be treated this a-way.”* Surely you could come up with something that good! My point is that—especially in bluegrass music—songs don’t have to be complicated to be good. Many

of the greatest bluegrass hits are just three chords, a simple chorus and two or three verses. It’s the delivery that makes a simple song great.

Here are some tips about the songwriting process:

1. Have a recording device ready whenever you pick up your instrument. Playing three chords on a guitar can be the basis for a new song. As you work on a new song, record what you have and play it back so you have it in your head. Some of my best songwriting has been at night, in my bed or stepping out of the shower when a song is stuck in my head. Be sure to record what you came up with for later use. I have dozens of phrases, melodies, and lyric ideas recorded on my iPhone. You can start with a melody, a chord structure, a chorus or a title.



2. Don’t give up on a cool chord structure that you have created just because you don’t have the lyrics for it. Many songs are written over days, weeks or even months later. Once you are ready to write lyrics, just write. It doesn’t matter if the words are perfect. Rewriting and editing are good writer’s tools. Better to just fill in verses and choruses with gibberish and go back later to change it. I have written songs when I had no idea what they were about as I



OBA Roseburg Chapter Meeting. Photo by Joe Ross



Dear Aunt Pearl,

Last weekend, I went to a jam and nearly lost my hearing.

The evening started with a jam at one cozy corner of a large room. The jam was small and everything was fine and dandy until someone decided to start another jam at the other end of the room.

Once the second jam started, all I heard was dueling basses and a bunch of mid-range rattling, topped off with some high-pitched screeching. What a racket! I was fit to be tied! The room was so loud, my head hurt like the dickens and my eyes were rattling around like BBs in a boxcar. I've been awakened in the middle of the night by cat fights that were less annoying.

I feel bad about disappointing my hosts, but I had to leave for the sake of my poor ears, which have already been assaulted by decades of hearing Led Zeppelin, ACDC and The Clash turned up to 11. This was before I discovered Earl Scruggs, of course.

Friends who managed to stick it out said I missed good jam times at the end of the night, when the party dwindled to one jam with a handful of folks.

Aunt Pearl, is any room big enough for two jams? And if there are two jams, should I stay or should I go?

Sincerely,

Mr. Red Rockingchair

Dear Red,

I am so sorry about your hearing loss, bless your heart. You did the right thing to skedaddle.

Whether a space can handle two jams depends on many things: Just how large is the room? Are the surfaces hard or soft? How loud is the room when folks are in there chatting? How

many folks are playing? Are the pickers playing softly or at full volume?

Bottom line: If you can't hear yourself and other jammers, then either the room or the jam or both are too loud.

A wise jam master once said to put your ears in the middle of a jam. Listen, listen, listen. You have to be able to hear to listen. You can't listen if you're too loud, if other jammers are too loud, or if someone has the bright idea to start another jam in the same room. The whole point of playing with other folks is to have fun and make music together. If you can't hear yourself or others, why continue?

On the other hand, try to put yourself in the shoes of those enthusiastic jammers. Time is precious, and they want to pick! Did folks in the first jam circle courteously offer their chairs to newcomers, or did they just sit there like bumps on a log?

If folks would take turns, everyone might have more fun.

If this situation ever happens again, thank your host, say your goodbyes and enjoy some fresh air and quiet time during your ride home. Even if you assume that second jam ruckus starter only has one oar in the water, remember that we are all learning, all of the time. Be gracious when asked why you left the party early. Don't tell them you were so mad you could cuss. Tell your host or friends that the room was just too loud for you, and let it go at that.

Hope this helps!

Aunt Pearl

Dear Aunt Pearl,

I need your advice.

There is this one fellow at our regular jam, who always seems like he got up



on the wrong side of the bed.

Every week, "Uncle Bill" scowls from behind his black industrial-strength music stand and three-ring binder, with what's left of his hair sticking up like a halo around his head. He typically calls jam-busters. Well, last week, he called "Rebecca."

I said I hadn't heard of the tune. Uncle Bill peered over his music stand, looked at me straight in the eye and said, "You don't know bluegrass if you don't know Rebecca."

Then Uncle Bill launched into "Rebecca" without counting off or telling us the key or chord progression. He just kept his eyes glued to whatever it was in his binder. Tab or notation or a road map of some sort, I suppose.

Uncle Bill did not look at any of us while we took our breaks. The rest of my jam-mates and I looked at each other and just tried to keep the tune on the rails, as best we could.

Eventually, the tune ended with a thud when the banjo player next to Uncle Bill passed. Uncle Bill looked up from his music stand with an air of triumph and disgust.

Since then, I have fallen in love with Herschel Sizemore's "Rebecca." I am grateful to Uncle Bill for introducing me to that sweet tune.

Aunt Pearl, I want to jam with friends,



but I don't know that many tunes and I don't want to get on the wrong side of Uncle Bill! How should I proceed?

Sincerely,
Miss June Bug

Dear Miss June,

Well, shut my mouth! I am as surprised as you that a feller toting a three-ring binder and music stand would deign to tell you what bluegrass tunes you should know.

I reckon Uncle Bill has great taste and has amassed a large collection of tunes to learn. Folks like that are kind of like hound dogs: Every new bird is a distraction and it take time and training to stay focused on one. Some folks get so excited about all of the tunes and songs there are out there that they don't take the time to fully learn a song or tune one at a time.

But that's the way the best way to learn songs and tunes: One at a time. You have to commit!

Also, music stands have no place in a jam. A jam will falter when the leader is focused on his music stand. That's just the way it is. A jam is an interactive social occasion. Eye contact and connection is important. If the leader is preoccupied with notation, the connection is lost and the whole thing will fall apart.

So Miss June, take a lesson from dear Uncle Bill and leave your music stand at home. Learn one song or tune at a time and bring them to a jam after you have command of them. This is the kind thing to do.

When it is your turn to lead, explain the key and progression quickly, keep eye contact with the players so they will know what to expect, and make

sure to kick it off and end it cleanly.

Jams are a "co-liberation." You collaborate with your jam mates to make music, and you liberate yourself and each other from the cares and woes of daily life.

June, I doubt that Uncle Bill meant to insult you. When that sort of thing happens to me, I like to give a blessing:

"May your home always be too small to hold your friends, may there always be beer in your cooler, and may you never run out of toilet paper."

Keep on pickin', June!

Love,
Aunt Pearl



Real Steel *By Claire*

Levine

Jim Miernyk knows how to organize.

When he lived in Olympia, he saw a need for jams and concerts, so he started pulling events together on his own. By the time he left, he was pulling 300 people to events featuring regional bands. While keeping the admission costs low, he was able to attract enough people to pay the band and raise some money for charity.

When he moved to Portland, Jim found a lot more bluegrass activity going on. But as a Dobro player, he soon discovered the many musicians playing resophonic and steel guitars in the Portland area.

To bring this group of people together—and to feed a

growing interest in these instruments—Jim created the Portland Resophonic and Steel Guitar Roundup. On the last Friday evening in January, about 65 audience members gathered to hear musicians playing all things slide-ish. Nine Dobro, lap and electric steel players contributed a few songs. A gutsy band (Patrick Connell on guitar; Lauren Ricketts on fiddle; Chuck Davidshofer on bass) backed up Tim Dawdy, Jason Reichart, Ray Montee, Matt Snook, Richard Melling, Jon Meek, Russ Blake and Dennis McBride.



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Powellr5923@q.com

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www.fiddlecontest.com
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www.stickerville.org

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www.susanvillebluegrass.com

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(541) 763-2400
info@wheelercountybluegrass.org
www.wheelercountybluegrass.org

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Marv Sobolesky
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www.new.columbiagorgebluegrass.net

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 davidwuller@gmx.com
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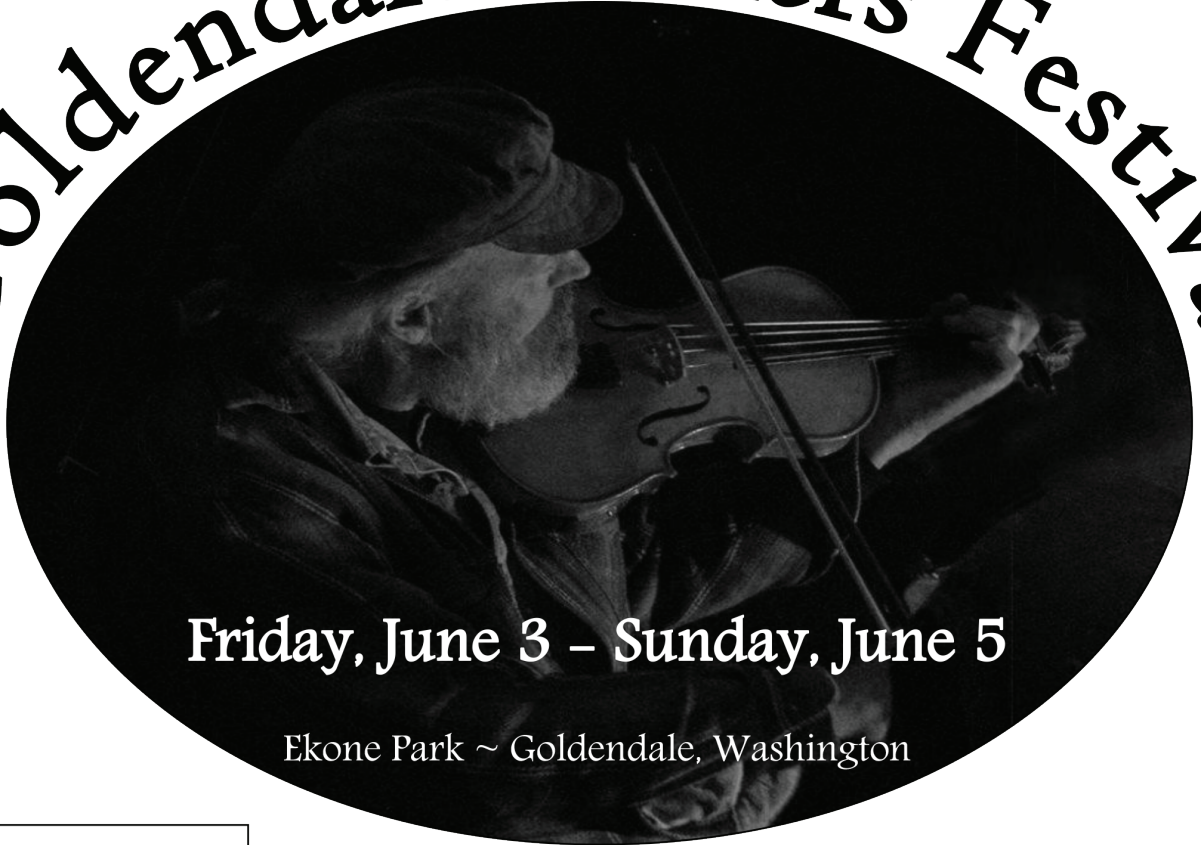
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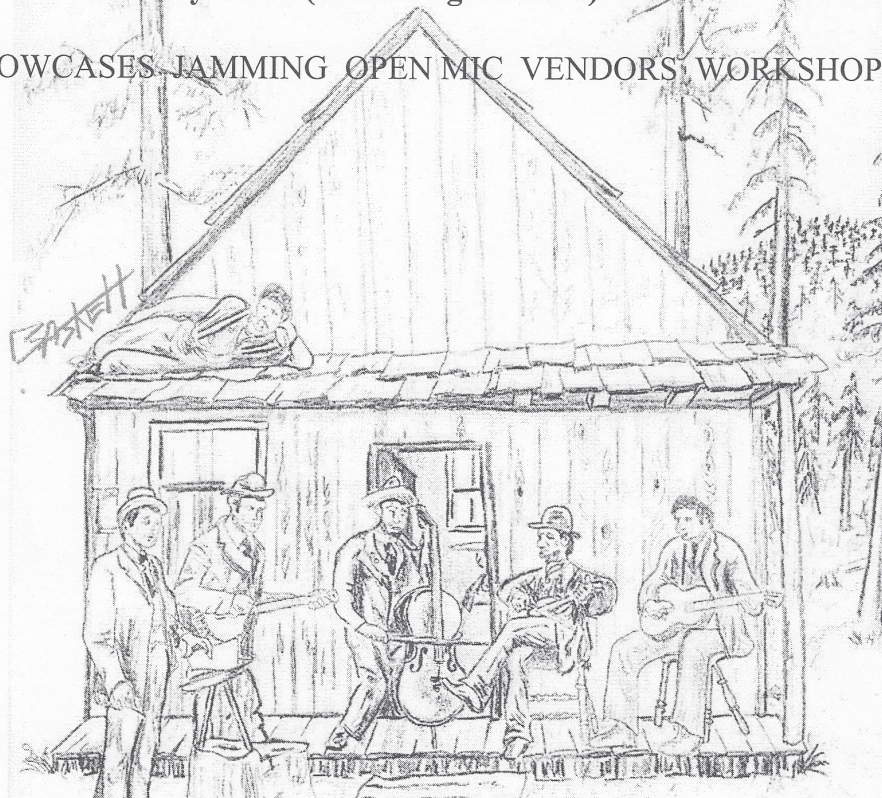
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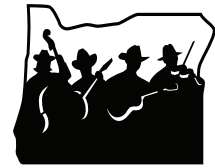
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Everybody who plays bluegrass music had to start somewhere. I've been at it for about five years and still consider myself a fledgling banjo picker.

My first two years with the banjo were characterized by many starts and stops while attempting to learn a few fiddle tunes (Cripple Creek, Cumberland Gap, and Foggy Mountain Breakdown). I found myself in what could be characterized as "the frustration of the beginner's rut." Had it not been for the encouragement and sound advice from wonderful people engaged in Oregon's bluegrass community, I might not have been able to bust out of the rut where I felt so deeply mired.

One of the best things about our genre of music, aside from the combination of sounds coming from voices and stringed

instruments, is the sense of community and belonging that the more seasoned and skilled musicians so graciously provide us newbies in the form of encouragement and advice.

I won't claim these nuggets of advice as novel or original discoveries, but acting on them has made a big difference, at least for me and, I hope, for other fledglings wishing to improve their playing abilities.

Nugget #1 – Start with a good instrument

Sometime after my wife and I moved to Portland, I heard my next-door neighbor playing a banjo and I recognized the sound of Scruggs-style three-finger rolls. A couple days later, when I saw him in his back yard, I mentioned that I'd heard him play. Before he got too deep into

apologizing for "making so much noise," I interrupted and said it didn't sound like noise at all, but rather the happy sound of a banjo. I elaborated some more and mentioned something along the lines of wanting to learn to play. He said he had two banjos and would be willing to lend me one to try it out.

Lucky me--I accepted and immediately went to Portland's Artichoke Music. I talked to a guy named Richard and he thrust a copy of the Scruggs book with CD across the counter and suggested I listen, study and play everything in the book, "... many, many, times." After about a month, I was hooked and decided I needed my own banjo. What I was too naïve to notice, maybe even too ignorant, was that the banjo my neighbor lent me had a label at the base of the neck that said "Mastertone" and inlaid on the peg head was the name "Gibson."

For some reason, the banjo I bought from a store downtown never sounded as good or played as well as the one my neighbor lent me. Another banjo picker I know suggested early on that if I wanted to play the banjo, I should invest in a good instrument. The obvious problem was that I wasn't skilled enough to tell the difference.

Five years and three banjos later, I am playing one that I really enjoy. It feels good, sounds good, and I want to play it all the time. Had I heard earlier what playing a good instrument does for the learning



curve, I wouldn't have spent so much time and \$ on instruments that held me back.

Nugget #2 – Musical Goals – Get your foot in the door and set some goals

In the early period of my five years with the banjo, I stumbled on “Taborgrass,” one of Portland’s greatest bluegrass treasures available to all comers. As good as the instruction and opportunity had been for me, I started and stopped twice before the bluegrass bug finally stuck. I remember after one Saturday morning Taborgrass session, another banjo player convinced me to attend a Murphy Henry banjo workshop offered in Portland. The gal who told me about it said, “it will be a life-altering experience, you’ll see.”

It turned out that my fellow banjo picker was right. The workshop was great, but I still didn't see my path toward gaining some real enjoyment from participating in a jam. Before the Murphy Henry workshop, I only knew how to play three fiddle tunes. That workshop weekend resulted in learning the first bluegrass song I was able to play and sing, but it still didn't give me the confidence to join a jam.

The golden nugget was something I heard from another acquaintance who attended the workshop. Over lunch each of us shared stories of our musical journeys. What this fellow banjo picker shared stuck with me and is still growing. She said something I'll paraphrase here: “If I can memorize and learn to play 5 fiddle tunes and 5 songs, it

will be enough of a repertoire to have fun playing in a jam.” That was the day I set some musical goals for myself. Ah, a goal that will have me participating in the making of the music I enjoy.

Since then, I can tell you that the gal who shared that nugget has a much bigger repertoire these days and I'm happy to say that mine is coming along.

Nuggets #3, 4, and 5 – Learn Some Music - Jam with Others – Take Your Breaks (“Dare to Suck”)

Granted, practicing and working on new music is usually done in solitude. I developed the habit of using a metronome to keep me honest with timing (darn thing doesn't always keep time as well as I think I can), but playing and practicing alone isn't as fun as playing with others, and furthermore, I sometimes fall prey to the illusion that what I'm playing is going along perfectly.

During my first couple of seasons at Taborgrass, I picked up more practical music theory than all the time spent during my youth when I became a casualty of sheet music and piano scales. However, I was still shy about jamming, so much so that I didn't stick around for the Taborgrass slow jams, and went home to practice alone. As a result, my learning curve wavered between shallow and flat. I was on the brink of giving up.

For some reason, I hung on. Reflecting on what I got out of



the Murphy Henry workshop, I decided to go to American Banjo Camp. All my expectations were met as far as musical fellowship and great food, but I still struggled with my lack of progress and ability to participate in a jam. I saw the looks of joy on the faces of other musicians who really enjoyed jamming and taking their lead breaks. I decided I wanted to be part of that experience, but still didn't know what route to take to get there.

At some point, I remembered I needed to start by leveraging that repertoire of 5 tunes and 5 songs mentioned earlier. At the time I might have had 3 of each, figuring at least I had something to call and play in a jam – or so I thought. However, even when I called a tune I knew, when the break got to me, I wasn't ready and had trouble finding an entry back into the melody. It seemed that knowing the music inside out was no match for the experience needed to launch into a lead break during a jam.



Bluegrass improvisation for all instruments

My dear bluegrass pickin' friends, it is time to play some notes on that instrument you're bringing to the jam or festival. I teach many workshops and private lessons each year and I see the same thing: People are learning new techniques, tunes, songs, applying theory, new scales, new chords, blah, blah, blah. But most people are not willing to jump from the safety net of their improvisational acumen they've had for years. In this article you'll find that lightning-fast passages or fingers are not a requirement. The essentials are mistakes and playing notes—I mean any random, obnoxious, quiet, pretty, amazing, or harsh notes. Some can be good, some are really close, some are bad, some are horrible. I would love to hear ALL of them. Folks, it is time. First off, you have to be willing to make a mistake. Mistakes are great. I make one every day on my mandolin. I've gotten pretty good at playing out of them though. Here is a story for you. I played the main stage at the Telluride Bluegrass Festival as a tweener act in 2013. While I was playing, the stage techs were sound-checking Jerry Douglas's band to go on after me. The sound check was so loud on stage, I couldn't hear a thing. "Check 1" and "check 2" and electric bass "booms" and guitar "squeals." I just went with it and tried to entertain. I think I did a pretty good job considering. Except... While playing my tune *Carbondale*, (which is in G) I accidentally played a bad, bad, F# type of chord when I wanted a G chord. Let me tell you, I was pumped up and really rocking out with this horrible chord for at least half of a verse. I couldn't hear what I was doing. Something felt weird! I looked down at my hand and there it was. I was playing an open G and D string (so far, so good) with the 1st fret of the A string and 2nd fret of the E string. Grab a mandolin and try it. The tab would be 0,0,1,2. It is basically the worst-sounding chord ever unless you are intending to play a G minor with a

major 7th or an F# augmented with a flat 9 in the bass. (Nobody plays that – not even Mr. Clusterchord, Eric Whitacre). The point of the story: Kick the sound guy in the neck. (No! Just kidding.) The point is: You have to try. You have play some music with motion. All of my rehearsing went out the window when I played my heart out on that huge stage. All the practice you do at home on your technique, scales, and chords means nothing if you don't use them in real time.

Secondly, you are playing bluegrass, which is an aggressive sport. More aggressive than most types of music, and it deserves your energy. Listen to Bill Monroe, Earl Scruggs, Rob Ickes, Bobby Hicks, Sam Bush, Bela Fleck, Stuart Duncan, J.D. Crowe, Brian Oberlin (wait—what?), John Hartford, and Adam Steffey. Do they sound relaxed to you? No, their speed and intensity in bluegrass music rival that of any confrontation you may have under the Burnside bridge. Now, I've wasted enough time on the set up. Let's go! I'm sure you're all familiar with major scales and dominant 7th scales. If not, Google it. Learn it in G, C, D, A, E, and F. Extra credit for learning it in two different ways. The first is using open strings (1st position) and the other would be using closed position only (No open strings). The closed position will offer itself to memorable patterns. Extra, extra credit for learning two or three octaves. Once you have the major scale under your fingers, take the 7th degree of the scale and flat it by a half step. That is one fret towards the nut on your instrument. (Fiddlers, just move your finger down a little bit until it sounds like you're not strangling a cat.) These scales WILL match their corresponding chords. The band plays a G—you play G major. The band plays a G7—you play a G7 (dominant) scale. That's a great lesson on its own and worth a daily routine.

Now that you have the major and



dominant scales under your fingers, break it down to the arpeggio. The arpeggio for the major scale is the 1st, 3rd, and 5th degrees of the scale. The arpeggio for the dominant scale is the 1st, 3rd, 5th, and flatted 7th degrees of the scale. Play these as a daily routine as well. To really get these scales and arpeggios in your head, begin and end each exercise with the corresponding chord. Meaning: Play a D7 chord, play its arpeggio as musically as you can, then play the chord again. This will train your ears to match your finger placements.

Continuing with the arpeggio, let's look at the lower neighbor. The lower neighboring tone is always a half step (one fret) below the note in question. A C7 arpeggio is C, E, G, and Bb. The lower neighboring tones are: C is B, E is Eb, G is Gb (or F#), and Bb is A. Statisticians of a musical nature will notice that we have accessed every chromatic note except the C#, D, F, and G#. That's fine. C# (Db) is the flat nine and used in jazz. D is the nine and my favorite swinging scale degree. F is the four and typically an "avoid" note, and G# is the augmented fifth used in jazz. We are playing the important notes in this exercise.



Now, play a fiddle tune or bluegrass song that you are familiar with. During your solo, try playing the scale and arpeggio that fits the chord. If the song is in G, play G major over the G chord; play C7 over the C chord (or C major—there are a few hang-ups with the four chord); and over the D chord, definitely play the D7 scale or arpeggio. There are people out there who will say the use of modes tells them to play a G major scale over all of those chords. They are somewhat correct, but not seeing the big picture. If one plays a song in the

key of G and a B chord pops up like it does in “The Old Home Place,” are you going to play G scale notes over that? No. Are you going to play notes from the E major scale because a B chord is the 5 chord in the key of E? No. Do not pay Peter so he can PayPal Paul the money—you have to play the changes. Make the scale and arpeggio match the chord the band is playing. (By the way, try a B arpeggio on “Old Home Place” and go directly to a C arpeggio or C7 scale. You will impress your friends). During your solo, try playing the lower

neighbor tones as a little spice to the lines. It’s essential to play the lower neighbor and then the fundamental note, in that order. Even if your flowing improvised line is descending. Slide into it, pick into it, hammer-on to it. Make it musical, make it flow, make it fun, but most of all, play it with a little aggressive kick. Make the mistake in a jam, learn from it, and nail it next time. Musically yours,
Brian Oberlin

Love Thy Lower Neighbor

Arpeggios with motion

Brian Oberlin

The musical score is presented in a standard staff format with four systems. The first system is for Fiddle, the second for Mandolin, the third for Guitar, and the fourth for Banjo. Above the first measure of each system are the chord names: G, C, and D7. The notation includes various rhythmic values, accidentals, and articulation marks like grace notes (indicated by a vertical line through the note head) and slurs. The Mandolin, Guitar, and Banjo parts use tablature notation with fret numbers and pick directions (T for upstroke, B for downstroke).

About the Lower Neighbor Chart

The little notes with lines through them (grace notes) are the lower neighbor tones.

Banjo players: This really only applies to you in a single note fashion. The Scruggs style has plenty of lower neighboring tones built into the typical banjo breaks so you may be familiar with this sound. **Dobro players:** Sorry, you’re not included but I can show you this stuff in person.

Bass players: Thank you for holding us down and driving the bus.

Fiddle, Mandolin, Guitar, and Banjo: These examples, played slowly and in this short context, may not seem bluegrass to you at all. But, I assure you, when you hear a fast and almost convulsive rendition of a flowing bluegrass solo, that performer is likely thinking about chord tones (arpeggios), scales, and adding a few of the in-between notes. These lower neighbors are your in-between notes.



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2016 STEEPLEGRASS REUNION

Howdy from this year's Steeplegrass Picnic Committee! We've been celebrating the Vancouver, WA weekly class that actually took place in a church building (circa- early 1990's) in that city. Steeplegrass class alumni (too numerous to count), newer bluegrass folk, and music students from the Taborgrass venue will meet up again on Sunday May 22nd at Lewisville Park to carry on the tradition. Lewisville Park is located just north of Battleground, WA. We meet Rain or Shine -- there is a covered shelter with fireplace if it is wet or chilly. We start at noon and will go 'til dark. A small donation for the barbecue items and other costs is requested. For more details contact Rich at powellr5923@q.com. See you there!



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

Hello everyone, and welcome to another summer festival season. It seems that every year, some new big deal for sound equipment shows up at the music stores and you think you must simply run out and buy it. For performing bands and musicians, there are lots of choices when it comes to PA equipment and microphones. Digital mixers are an example.

The digital mixer market has exploded with new offerings from just about every major manufacturer. Prices have fallen and you can jump into the digital mixer world for half a thousand dollars and all your mixing dreams will come true. The mixers have included features that used to require a separate rack full of effects. Compression, reverb, delay, EQ, and other features are all built in. They store “scenes” so once you have the mixer set to your needs, you can simply store the settings and recall them at any gig. They almost all have multiple monitor mixes available, which is useful for wedge-type monitors and in-ear monitor systems. Yet there are a few problems with digital mixers. For example: Making quick EQ changes. You need to navigate multiple menu buttons, channel selection buttons, and other controls, and that can take time. Time is one thing that you do not have when feedback raises its ugly head. But the features and the cost are making digital mixers a standard piece of kit these days. I can only hope there will eventually be a standardized operating system, like analogue mixers. Right now, each digital mixer has its own proprietary operating system and some are complicated.

There are also new microphones on the market: Multiple clones of the ubiquitous Shure SM58 microphone for a lot less money; and several new condenser microphones for acoustic instruments and large diaphragm condensers for single microphone or close microphone use. Some musicians prefer small condensers on their acoustic instruments while others have good luck with dynamics. I normally use dynamic microphones because of their reliability and feedback rejection. In the studio, I always use condenser microphones.

And then there are speakers, powered and passive. Passive speakers require a power amp or a powered mixer to work. In other words, they do not contain an amplifier in the speaker cabinet. Right now, powered speakers are all the rage. New offerings from QSC, Yamaha, Electro Voice, RCF and JBL are considered some of the best. You can also buy Behringer powered speakers for a lot less money. They work quite well in practice, in spite of the bad reputation Behringer equipment has. The new Behringer digital mixers are getting good reviews and several new models make it easy to find one to fit your needs. Make sure you know what your needs really are, and plan for expansion and growth of your band. Buying the smallest speakers you can afford may not be the best idea since they won't work well if you get a gig that is in a bigger venue with more people.

While the hype has been shifted to digital mixers, every major manufacturer of mixers is still making trusty analogue mixers, and all the major speaker companies are still making passive speakers. I believe that for the money, for a four- or five-piece bluegrass band that plays a lot of smaller venues or smaller private events, a powered mixer and a couple of passive speakers is the economical way to go. Certainly a digital mixer and powered speakers may make things easier, but if cost is an issue, it's hard to beat tried-and-proven technology. Plus, if you buy a powered mixer with over 400 watts per channel, you can easily mix and match main speakers to the event. I use 12-inch speakers for most smaller bluegrass events and 15-inch speakers when more coverage is required or the audience is larger. Buying four quality passive speakers is a lot less expensive than buying two sets of powered speakers. And some of the new powered speakers can have problems if they sit in the hot sun for long periods. I like to keep the powered mixer in the shade to avoid thermal breakdown. See you at a festival this summer!

***A Big Thank-You, Times 2:** This is a personal note of thanks to Mac Wilcox for keeping the Clatskanie Bluegrass Festival going as long as he could, after taking over for the late Bill Bogan. Mac deserves a lot of credit for that great family-friendly festival, which ended with its 2015 event. I also want to personally thank Mason Smith for creating and then managing the Eastside Bluegrass Concert Series for over six years, featuring fine local and national bluegrass bands. It will end as a monthly series following the May 2016 show, but will continue as a concert venue (see the Eastside ad in this issue for a list of remaining monthly shows).*

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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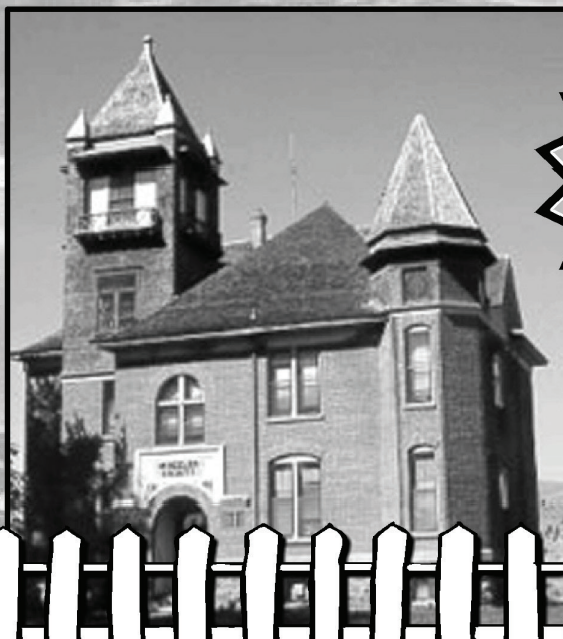
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Scheduled Jams:

Though we try to stay up to date, times and locations change - always call first!

Sunday

KLAMATH FALLS: Bluegrass Jam - Sunday after the first Friday of the month from 1 - 5 pm
Mia's and Pia's Pizzeria and Brewhouse, 3545 Summers Lane, Klamath Falls, OR 97603
For information: Ben Coker (541) 783-3478 benfcoker@gmail.com

PORTLAND: OBA Jam - First Sunday of every month October - April 12:00 pm - 4:30 pm
Portland Audubon Center, 5151 NW Cornell Road, Portland
All levels of bluegrass players are welcome. Bring an instrument, your voice, a song, and a friend.
Come make music among the birds. Small donation of \$5.00 requested to help cover room rental.
For information: Rich Powell powellR5923@q.com

PORTLAND: Turn Key Bluegrass Jam - Every Sunday 2pm to 5pm
Biddy McGraw's Irish Pub, 6000 N.E. Glisan St. (60th and Glisan)
Ready to go and everyone gets a turn. The Turn Key Jam (formally Off Key) is a welcoming jam that is attended by an established group of intermediate players. All levels of players are encouraged, including beginners and advanced players. It's a comfortable, safe place for all to play music together.
Great menu at Biddy's including a \$7 Irish breakfast brunch Sunday until 3 pm. www.biddymcgraws.com.
For information: Contact Jeff at msglimbaugh@comcast.net or (360) 256-8123. Feel free to leave a message.

CLACKAMAS/HAPPY VALLEY: String Along Jam - 2nd and 4th Sundays 2:15 pm to 5 pm
Bluegrass and more. Happy Valley Library Community Room, 13793 SE Sieben Park Way, Happy Valley, OR 97015. Located on circle beyond Haggens and ACE Hardware, off Sunnyside Rd. at SE 147th.
For information: Charlie mels677@aol.com or LeaAnne ldenb@juno.com

CORVALLIS: EZ Jam - Every 1st and 3rd Sunday 2 - 4 pm
A friendly jam for beginning and intermediate players. Meet at a private residence.
For information and directions: Call Christine Robins (541) 738-2610

ROSEBURG: OBA Roseburg Jam - 3rd Sunday 1-5 pm year round
The Sutherlin Senior Center, 202 E. Central Ave., Sutherlin, OR 97479
Bluegrass Jam - all levels encouraged.
For information: (541) 679-0553 lizcra42@gmail.com

Monday

BEAVERTON: Rambling Bluegrass Jam - Every Monday night all year (except Christmas Day if that falls on a Monday) 6:00 to 9:00 pm
Open jam in semi-private banquet room with lively tempos and jammers eager to try new material. Papa's Pizza Parlor 15700 Blueridge Dr. Beaverton, OR 97006
For information email: rambling@ramblingbluegrass.org or website <http://ramblingbluegrass.org> Phone: Pizza Parlor (503) 531-7220

Tuesday

ASHLAND: Bluegrass Jam - 2nd Tuesday - 7-11pm
Caldera Taproom, 31 Water Street, Ashland. For Information: Call Glenn Freese (541) 482-8984
For information: justapicker@charter.net

Jon Cooper DUNDEE Bluegrass Jam: 1st and 3rd

Tuesday Each Month, 7-9 pm
Held at La Sierra Mexican Grill, 1179 Hwy 99W, Dundee, OR, 97115
Features bluegrass/old country music. All skill levels welcome.
For information: Steve Edward - stephene47@frontier.com, (503) 985-1945, Tracy Hankins - hankinstracy@gmail.com, (503) 720-6629, Ron Taylor - ron@taylorpaintingofportland.com, (503) 625-7254

EUGENE: Bluegrass Jam Every Tuesday 9:00 pm - 1:00 am
Sam Bond's Garage, 407 Blair Blvd, Eugene - Call (541) 431-6603 for information
This year 'round jam offers good food and micro brews.
Jam Hosts: Sunday Sam and Sean Shanahan.

HILLSBORO: Rock Creek Bluegrass Jam Every Tuesday 7 pm - 9pm
McMenamin's Rock Creek Tavern
10000 N.W. Old Cornelius Pass Rd. Hillsboro, OR 97124.
Established, open intermediate and advanced bluegrass music jam. It is requested that only bluegrass instruments are used and no songbooks/tab.
For information: Tim timhowell74@gmail.com

Wednesday

BEAVERTON: Bluegrass Jam - Every Wednesday 6:30-9:30 p.m.
Round Table Pizza, 10150 SW Beaverton-Hillsdale Hwy Beaverton, OR (just east of 217)
For information: Jane janeromfo5@gmail.com

EUGENE: Jam - Each Wednesday from 7:00 pm to 9:00 pm
Music Masters Studios in South Eugene located at the shopping center at 40th & Donald
All skill levels are encouraged. Good players stop in frequently and sit right in with newbies. Some old time and old country tunes filter in with the bluegrass.
For information: Sean McGowan (541) 510-1241 <http://www.musicmastersstudio.com/>

Thursday

BEND: Bluegrass Jam - 2nd and 4th Thursdays year round from 7 pm - 9:00 pm
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 and Verda Hinkle (541) 318-7341 or hinklebrown@bendbroadband.com Call or email to confirm before you head out.

GRANTS PASS: Acoustic Bluegrass Jam - 3rd Thursday 6pm-8:30 pm
Wild River Pub meeting room NE F. Street
For information: Gary or Debbie Antonucci hugoants@msn.com

MILWAUKIE: Bluegrass Jam - 3rd Thursday 6 pm - 8 pm
Liz's Café 9401 SE 32nd, Milwaukie, OR 97222. Intermediate jam hosted by the band PorcuPine Ridge and featuring bluegrass, folk, and swing tunes.
For information: Jim Imhoff (503) 752-1983

VANCOUVER, WA: Bluegrass Slow Jam - Every Thursday 6:30 pm - 9:30 pm
Barberton Grange, 9400 NE 72nd Ave, Vancouver WA 98665
Please note this is a slow jam, with the belief that bluegrass is a non-competitive participation sport. All talent levels are invited to participate. No amplified instruments. Listeners welcome. No charge, but there is

a donation jar for those who would like to support the Grange for allowing use of their facility.
For information: Chuck Rudkin pbr@comcast.net

Friday

CENTRALIA, WA: Acoustic Bluegrass Jam - 3rd Friday 6 pm - 9 pm September through April
Sponsored by WAMA (Washington Acoustic Music Association). Informal event with a few small jams taking place at the same time. Location: Oakview Grange, 2715 North Pearl Street, Centralia, WA. Donations for facility costs are encouraged.
For information: Cheryl (360) 870-8447 or cheryl.terry68@gmail.com

DALLAS: Open Acoustic Jam - Every Friday 7:00 -10:00 pm
Guthrie Park in Dallas. For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

SCIO: Old Country, Folk, Bluegrass and Gospel Jam
Fourth Friday 7:00 pm to Midnight
ZCJB Hall, 38704 N Main St. Scio, OR www.zhall.org
Free event, but donations accepted to support the historic hall.
Beginners welcome. Please bring goodies to share.
For information: Starla (541) 223-2343 or email Starla91262@yahoo.com

Saturday

PORTLAND: Taborgrass Bluegrass Class & Jam - Every Saturday Through May. 10 am -1 pm for the beginning class and jam; 1 pm - 4 pm for the intermediate class. The Sessions offers two small jams guided by professional musicians 1:00 pm - 2:30 pm every Saturday during Taborgrass.
St. David of Wales Episcopal Church 2800 SE Harrison Street Portland, OR 97214
For all instruments. No registration required. Drop-ins welcome.
Cost is \$10 per session. Knowledge of basic chords and the ability to execute chord changes is required.
For Information: www.taborgrass.com Contact grgstone@gmail.com about The Sessions and put "The Sessions" in the subject line.

DALLAS: Acoustic Gospel Jam - Every 3rd Saturday 7:00 pm - 10:00 pm
All levels welcome. Guthrie Park in Dallas.
For information: Sally Clark (503) 623-0874 or email Jim dusterjim@hotmail.com

WINLOCK, WA: Slow Jam - Second Saturday of the month beginning at 1 pm, October through May. Hosted by WAMA (Washington Acoustic Music Association) Held at the Hope Grange in Winlock, Washington. Great for all levels and especially good for total beginners.
For Information: see website - wamamusic.com or email info@wamamusic.com

VANCOUVER, WA - Old Time Country Jam - Every 2nd and 4th Saturday 6:30-10:00 pm
2500 N.E. 78th Ave., Vancouver, WA. 98665 at the Vancouver Masonic Center
All are welcome to join the fun as a musician, singer, or to just listen and or dance.
Contact info: Dean Roettger (360) 892-0769 or (360) 627-1228 email vip1x1@yahoo.com

If you have jam updates or additions, you may update your Jam listing via the public calendar at oregonbluegrass.org or email calendar@oregonbluegrass.org.

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OBA Supporting Performer Directory

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3 Play Ricochet

3PR features musicians from the four corners of the United States who met in the Northwest and discovered a shared interest in traditional bluegrass, old-time, ragtime, jazz, and country blues music.

www.3playricochet.com
booking@3PlayRicochet.com

A Sudden Tradition

A Sudden Tradition is a five-member Portland-area Americana band, performing bluegrass, folk, old time, country, standards, contemporary, and original songs. Our mission is to bring musical joy to your gathering. Upbeat and family friendly-- light-hearted and just plain fun-- that's what you get with A Sudden Tradition!

www.ASuddenTradition.com
Dennis Zelmer 503-893-4569
info@ASuddenTradition.com

Back Porch Revival

Gene Greer – guitar/harmonica, Tony McCormick – banjo, Dan Anolik – mandolin/harmonica, Aron Racho – guitar and more, Bruce Peterson – bass and guitar.

Blues inspired folk, country, blues, honky-tonk and original songs. Back porch music that hits the ball out of the park!

www.backporchrevival.com
Gene Greer
info@backporchrevival.com
503-641-4946

Back Up and Push

Dan Kopecky --mandolin/vocals, Robert Brownscombe –bass, Susie Anderson – fiddle/vocals, Tom Gall -- guitar/vocals, Patrick McLaughlin – banjo.

5 piece bluegrass band from Welches, OR. We play a mix of traditional bluegrass, southern blues and a few cowboy tunes. Available for festivals, shows, parties, dances, barbecues or whatever! backupandpush.tripod.com
Patrick McLaughlin
patrickmw@aol.com

Bethel Mountain Band

Gene Stutzman, Jerry Stutzman, Larry Knox, Tyce Pedersen (Front) - Jerry Schrock, Will Barnhart, Craig Ulrich
Hello bluegrass lovers of the Willamette Valley! Please visit our website to learn more about us, our music, our

schedule, and the annual “Bluegrass in the Orchard Grass” event.

bethelmountainband.com

Jerry Stutzman

info@bethelmountainband.com

Steve Blanchard

Steve Blanchard is well known as an acoustic flatpicker guitarist, singer and songwriter with a career spanning over four decades. His musical style includes bluegrass, cowboy/western, folk, and Americana.

No matter what the style or venue, you're sure to feel Steve's love and passion for his music.

www.SteveBlanchardMusic.com

503-730-0005

Steve@SteveBlanchardMusic.com

Corral Creek

Corral Creek Bluegrass Band is a local band that formed 10 plus years ago and works to bring bluegrass style music to Oregon area folks. The programs presented by Corral Creek are family shows and include toe-tapping fiddle, banjo, mandolin, standup bass and guitar in the old style before instruments were plugged in.

Ron@taylorpaintingofportland.com
or find us on Facebook.

Eight Dollar Mountain

Darrin Campbell, Stuart Green, Phil Johnson, Peter Koelsch, Mark Lackey. Eight Dollar Mountain rises from the Cascade-Siskiyou Mountain region of Southern Oregon and brings you fine string music from the long standing traditions of excellent bluegrass.

www.eightdollarmountain.net

Mark Lackey

Fadin' By 9

What happens when you bring together a bass-playing attorney, guitar-strumming bilingual reading specialist, fire-on-the-fiddle volcanologist, and a banjo-picking elementary school principal? Correct if you circled “c) Fadin' by 9” . With hot pickin', tight harmonies, and a mix of “bluegrassified” rock, folk, and bluegrass covers & originals, Fadin' by 9 creates a unique, uplifting, high-energy sound.

www.fadinby9.com

Dave Irwin

dave-irwin@comcast.net

360-903-0131

The Hillwilliams

Brought together initially by admiration for bluegrass masters like Bill Monroe and The Stanley Brothers as well as 1970s bluegrass supergroup Old and in the Way, The Hillwilliams blend three strong vocalists, smoking fiddle, mandolin, guitar, banjo and doghouse bass, into a fun high energy mix, that harkens back to classic bluegrass, while exploring an exciting sound of their own.

Rich Landar

landarmusic@comcast.net

www.facebook.com/TheHillwilliams

503-869-8210

Home Grown

HomeGrown has presented their music in a variety of settings ranging from Bluegrass festivals to concert halls. Their music ranges from intense Jug Band dance tunes to foot tapping porch tunes to sweet melodic waltzes.

www.homegrownoldtime.com/in

Bill Nix

billnix1@msn.com

Hudson Ridge

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.

Hudson Ridge has a sound all its 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.

www.hudsonridgeband.com

Mary Luther

mluther56@gmail.com

541-404-9281

Kathy Boyd & Phoenix Rising

Phoenix Rising appears fresh and new as the result of its members performing together in various combinations over the past 30 years. This particular combination has now gathered together in full force, bringing together the best of bluegrass, cowboy, folk, country, Americana and some incredibly talented songwriting to bring you a sound that is clean, hard driving and



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uniquely their own.
www.phoenixrisingband.org/
kathyboyd@phoenixrisingband.org
503-691-1177

The Loafers

Mike Stahlman, Dave Elliott, Aaron Stocek, Dee Johnson
The Loafers are an acoustic quartet based in the Portland Metro area, playing traditional bluegrass, specializing in exciting instrumentals and familiar vocals of bluegrass standards.
Dave Elliot
503-663-3548

Long Mountain Revival

Long Mountain Revival's main emphasis in the group is sharing the Gospel through song. 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
Jon Clement
jonmando@embarqmail.com
541-292-6907

Lost Creek Bluegrass Band

From Portland, Oregon, Lost Creek delivers a driving blend of bluegrass and old time standards with terrific vocal harmonies and tasteful instrumentation. For years they've delighted audiences at festivals, pubs, parks, dances, markets, and weddings throughout Oregon and Washington. Have a listen and see what's new ... thanks for stopping by.
For Information:
www.lostcreekmusic.com
Band@lostcreekmusic.com

Mischief

Based in the Pacific Northwest, Mischief is father/daughter duo Matt and Anna Snook with Jim Brockill. We've 70+ years of experience playing bluegrass and acoustic music. Be amazed: trio harmonies and instrumentals with banjo, Dobro, guitar, mandolin, octave mandolin, and fiddle.
Matt@greenbeard.us
541.805.5133

Misty Mamas

This band – together since 2005 – has made a real name for itself in the Vancouver/Portland acoustic music scene. Collectively these women have decades

of experience playing and singing in harmony. MISTY MAMAS serve up Home-Style bluegrass filled with powerful harmonies, traditional and original songs as well as tasty instrumentals combining the American genres of bluegrass, old time, gospel, folk and country music. Family friendly, the band can include interactive songs that engage the younger set.
Carol Harley
Carol@mistymamas.com
www.mistymamas.com

Money Creek Mining Co.

LuAnn Price, Michael Johnson, Steve Leming, Dave Toler and Steve Bickle
Money Creek plays stirring mountain ballads and burning banjo tunes. Known for their precise harmonies, rarely do you find a group of singers with their unique blend. Join Money Creek on a musical American journey of triumph, sorrow and just plain fun.
www.moneycreekbluegrass.com
LuAnn Price
moneycreekbluegrass@hotmail.com
425-346-6136

Mountain Honey

Sweet and golden acoustic music inspired by brother and sister harmonies of the Bluegrass tradition, based in Portland, Oregon. Mountain Honey features Linda Leavitt (vocals, mandolin, guitar), Dee Johnson (vocals & bass) and Greg Stone (vocals & guitar).
www.mountainhoneyportland.com
www.facebook.com/mountainhoney-music
Contact Linda at lleavittmusic@icloud.com

Mud Springs Gospel Band

We Play all gospel music with about a third of our songs being originals, since 1985. We have recorded five albums, including a Christmas Album last December. We love to share songs and stories about the amazing love our Lord has for all of us perplexing people.
www.mudspringsgospel.com
Don Mobley – donmobley@mac.com – 541-815-5079
George Klos – klos@crestviewcable.com – 541-475-6377

The Pitchfork Revolution



OBA Bluegrass Express -Spring 2016

High Desert Hobo Blackgrass from East of the Cascades. The Pitchfork Revolution mixes politically humorous originals, traditional bluegrass and dark driving instrumentals to bring a smile to your face and your feet to the dance floor.
www.thepitchforkrevolution.com

Puddletown Ramblers

Puddletown Ramblers is a regional bluegrass band that performs original songs, good old time traditional bluegrass, acoustic, old country and Americana music. We are based in Portland, Oregon and perform all over the Northwest. Our blend of harmonious voices will shake that tender chord in your heart and leave you wanting to hear more.
Dave Peterson, Tom Martin, Joe Martin, Walter Jacobson, Fred Schultz.
Dave Peterson
puddletownramblers.com
david@puddletownramblers.com

Rose City Bluegrass Band

Gretchen Amann, Charlie Williamson, Peter Schwimmer, Spud Siegel
The Rose City Bluegrass Band performs an eclectic blend of Bluegrass and Americana. Who doesn't love great banjo, fiddle, guitar, mandolin and bass backing up 3 part harmonies? We excel at playing and delighting folks at corporate and civic events, weddings, family gatherings, private parties, restaurants and taverns.
www.rosecitybluegrass.com/ind
Charlie Williamson
charlie3@nwlink.com
503-206-4911

Roundhouse

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.
www.roundhouse-band.com
Kim Jones
roundhouseband@qwestoffice.net
503-838-2838

Go To www.oregonbluegrass.org For more info & links

Please contact membership@oregonbluegrass.org if you are interested in receiving a Supporting Performer Membership form.

Shasta Ray Band

The band's founder and leader is Shasta Ray, born in New England. His travels and experiences are reflected in his song writing. About 30% of what the band plays are Shasta Ray originals. The band is referred to as a truly "Community Band"...a "Bring a town together Band." The music played is a real slice of Americana including bluegrass, folk, country, sing-a-long gospel, and old time favorites.

Liz Crain

downhomeband@yahoo.com

541-537-1031

Slipshod

Slipshod formed in 2012. These musicians enjoy entertaining audiences with both their humor and musical skills. Matt Snook (dobro and banjo) and Steve Blanchard (guitar and mandolin) offer listeners a broad and diverse range of music, including originals, familiar melodies and dynamic instrumentals. Their harmonies and unique vocal interpretations add to their precise instrumental talents. If you're looking for a fun, energetic band for your next event, party or festival, consider Slipshod. Check out this dynamic duo on their web site, Facebook and YouTube.

Steve Blanchard, 503-730-0005

Steve@SteveBlanchardMusic.com

Matt Snook, 541-805-5133

BohemianBanjo@gmail.com

Sleepy Eyed Johns

Ian Joel - banjo; Mark Klassen- guitar; John Melnichuk - fiddle; Chuck Davidshofer - bass; Billy Wyatt - mandolin. Sleepy Eyed Johns - Stump-pulling bluegrass, from the roots.

Ian Joel

se6bq5@teleport.com

503-281-7666

Steer Crazy

Rick King -- Guitar, Glenn Denison -- Mandolin, Tim Dawdy -- Steel-Guitar & Dobro

A New Brand of Western & American Music. Musical fun and close harmonies that require no complicated explanation. Nice guys singing and playing great music.

<http://www.facebook.com/Steercrazy->

band

Tim Dawdy

beardvc@pacifier.com

360-904-0347

The Wild Wood

Coalescing from Portland's thriving music scene, The Wild Wood is a constellation of accomplished young stars who have been attracted toward one another as much by each other's shine as by the affinity they share with traditional Folk music. The Wild Wood resonates with that part of us which is rooted in a simpler way of life while delighting us with dynamic arrangements, emotional vocal harmonies and virtuosic solos by two national champions. Josiah Payne - Mandolin, Belinda Underwood - Bass, Michael Money - Guitar, Kian Dye - Fiddle <http://www.thewildwoodmusic.com/>

Whiskey Puppy

Rachel Gold (guitar), Justin Auld (banjo and fiddle) and Gabe Adoff (Bass) Whiskey Puppy plays boot-stomping, mule-slapping traditional bluegrass and old time music. The Portland, OR trio brings energy, humor, and skillful musicianship to little-known songs and tunes searched out from the repertoires of the early Southern string bands.

Rachel Gold

rachelgold145@gmail.com

503-227-0647

www.whiskeypuppy.com

Whistlin' Rufus

Pat Connell, Ritchie Wernick, Nat O'Neal, Patrick Connell, Zach Banks. Whistlin' Rufus has delighted family audiences throughout the Pacific Northwest for several years. Three and four part vocal harmonies, exciting instrumentation and contagious fun are part of the Rufusarian bluegrass experience. A Whistlin' Rufus show guarantees a varied and wonderful mix of blazing bluegrass, original homemade tunes and an Irish fiddle tune or two.

www.whistlinrufus.com

Pat Connell

whistlinrufus@comcast.net

971-207-5933

Betsy and Theron Yochelson

Stand-up bass / mandolin -- Lead / harmony vocals. We head up two bluegrass / acoustic-country "all-event" bands in the mid-Willamette Valley.

541-409-8248

Betsybyo@gmail.com

Red Diesel:

www.facebook.com/reddieseloregon

Prairie Dog Backfire:

www.reverbnation.com/prairiedog-backfire

How do I get my band's information listed here?

1. **Sign up** for a band membership! Go to Oregonbluegrass.org, fill out the form on the back page of this issue, or find us at a festival or event! A band membership includes one print subscription per membership.
2. **Email** your band's listing to webmaster@oregonbluegrass.org. Don't forget to include contact information and a photo (and a link or two if you have it.) Once we have verified that your membership is current, your listing will be posted to the website. The Express is updated quarterly *from the website*. We may have to shorten your listing from the website to fit allowable print space.



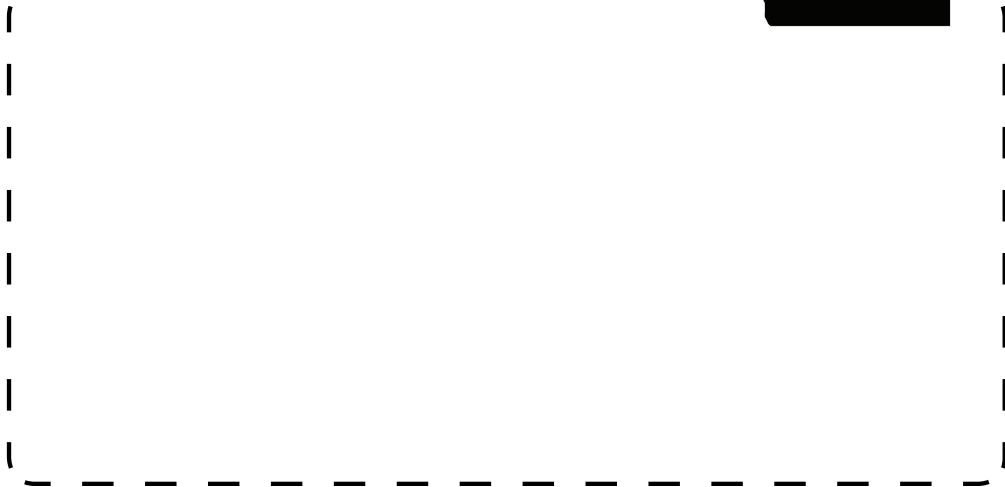
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Volunteering

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